THE NEW YORK DRAMATIC MIRROR

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SELMA HERMAN.

PLAYS REVIEWED.

Women in As You Like It.

A distinguished and veteran actor who saw the original performance of As You Like It by members of the Professional Woman's League at Palmer's Theatre, remarked that it was the best representation of the play he had ever witnessed.

This declaration was received with an amused wonder by many who had not attended the production, and there were critical writers who took occasion thereafter to misprize the distinguished and veteran actor's opinion while they gently fleered at the event itself, and picked out of it what to them seemed to be features and incidents worthy of mild ridicule.

From a prosaic viewpoint, the play itself with any personalities would fail. But As You Like It is not in anything prosaic. It is uniquely poetic, fanciful, even fantastic in some of its refinements of human capriciousness and eccentricity. And to the poetic mind, there has been much in the representation of the play by women at the Garden Theatre during the past week that pleased far beyond many attempts by companies cast with exact reference to the sexes, and under circumstances termed "legitimate." There is a very femininity in the dreamy, vagarious, romantic atmosphere of the play that this performance illustrated and satisfyingly enhanced.

This was because there was no bizarre attempt, either abstractly or concretely. The performance was planned on symmetrical lines as to the personalities, and thanks to the very suitable and very clever women at hand, the result was far more artistic than would have been deemed possible.

We have had at one time and another a woman essaying the part of Romeo or the role of Hamlet in incongruous environment; and the multiplication of anomalous sensation was witnessed in Rignold's Romeo played to a new Juliet in every act. Such things illustrate their own impossibility. This As You Like It was something wholly apart from all such efforts.

It would not be truth to say that there were no blemishes in the work, or that illusion was enforced steadily as to sex. But there were on the whole such symmetries in the play as presented by the women that one felt the influence of a sustainedly beautiful and an almost consistent picture. There are incongruities in the average production of As You Like It with men and women together. There were, too, incongruities here. But the consistencies were remarkable.

No doubt much of the uniquely pleasing atmosphere created was due to the perfection and poetic relation of accessory and supernumerary features. The ensemble was wholly picturesque and delightful at all times when it was possible to fully people the stage, the dances were invariably well arranged and admirably executed, and the incidental music and the choruses were happily rendered. The dances were arranged by Miss. Rose Becker, and the music was directed by Emma R. Steiner.

Madame Jannschek filled out the part of Jaques as perhaps no other woman could. Its peculiar spirit of infelicity was developed by her, and her reading of the melancholy philosophy of the character left nothing of meaning unrevealed.

Ida Jeffreys Goodfriend as Frederick and Grace Huntington as the Senior Duke both dressed with a skill that defied identification of their sex, and both simulated the carriage of men. Their voices alone disclosed them.

The Orlando of Maude Banks was surprisingly good. In the early scenes it was specially commendable for a zealous youthful spirit and virile action.

Mary Shaw's Rosalind was a technically perfect performance. It was artistically studied, and the varying moods of the character were finely illustrated by her.

As Touchstone, Kate Davis was far more satisfactory than many men have been in the part. Her performance was well sustained on excellent lines of conception.

Lucille La Verne perhaps offered greater surprise than any woman in the cast. Her make-up as Celia was perfect in its deception, and her acting was as astonishingly masculine as her appearance.

Helen Ottolengui was a sympathetic Celia; Marguerite St. John was a handsome and graceful Le Beau; Kate Weston was a sturdy Charles, the wrestler; Annie Firmin was an earnest Oliver; Alice Leigh was effective as Adam; Marie Carlyle was an amusing William, and Grace Filkins an ingenuous Silvius; Bijou Fernandez and Queenie Vassar alternated successfully as Phœbe; Mrs. Sydney Cowell-Holmes personated Audrey with originality and cleverness; Bertha Ricci was a vocally engaging Amiens; the Follies were most gracefully and musically represented by Florence and Clara Tiropp; and all the supernumerary figures were well selected.

J. A. W.

TEXAS INFESTED.

Texas is infested with cheap repertoire and pirate companies who are disgusting the people and injuring legitimate theatrical business. It is a pity that such excellent territory should be overrun by these pests. The Henrietta, Under the Gaslight, Hazel Kirke, and other well-known plays are being dragged through the State by gangs of miserable hamfatters. They are not reaping much profit, but they cause the public to look askance at nearly all attractions that come along.

Write to Heart of Art Publishing Company, 226 East Twenty-third Street, New York, for particulars of Self-Help combination Book of Elocution, Oratory, Stage Effect, written and arranged by G. Swede Lewis. Highly endorsed by DRAMATIC MIRROR, New York press, and many other high authorities. Mr. Lewis' studio for personal instruction is in the same building. Inquiry invited.

THE HERRMANN-COLLYER CASE.

Professor Herrmann had a lively time during his engagement in Boston, but he had the satisfaction of defeating an attempt to embarrass him by legal process, as well as the gratification incident to good business.

Some years ago, when Herrmann was proprietor of the Broad Street Theatre, Philadelphia, James B. Dickson was his local manager. The venture not being successful in playing combinations, preparations were made for the production of a comic opera by Woolson Morse, entitled King Cole—the piece, by the way, now known as Wang—and Richard Barker was engaged to superintend the production.

Under ordinarily good circumstances the opera, Herrmann thought, ought to have had a run of from twelve to fifteen weeks. Daniel Collyer was telegraphed for, Herrmann explains, to take a part, but at rehearsal Mr. Barker and Mr. Dickson decided that he was wholly unsuited for the part he had been brought on to play. The opera was not then successful, and closed before the expected time.

Some years afterward Herrmann was sued by Collyer for forty weeks' salary at $100 per week. Herrmann says: "There was no contract in existence, and it is well known that no theatrical season lasts forty weeks. Had Collyer sued for two, four, or even six weeks, there would have been some consideration of the matter. The suit he brought against me was so badly managed on my behalf that during my absence a judgment was obtained by default, and thereafter Collyer hounded me everywhere.

"Knowing that I was in Boston the other day, James H. Egan, Collyer's attorney, went on to that city, and we agreed upon a settlement for $2,000, which I claim was $2,000 too much. When everything had been settled, Collyer arrived in Boston with another attorney and repudiated the arrangement made in his behalf by Egan, who had acted earnestly for his client, and Collyer took out a writ for my arrest. But this time my attorney, Godfrey Morse, of Boston, had a writ issued for Collyer's arrest for false arrest, placing the damages at $10,000, besides which his own attorney had him arrested on a writ for $750 of fees. This cost Collyer $500 and the unpleasant experience of incarceration until the matter was settled."

AN IRISH PLAY IN BLANK VERSE.

The O'Neill, a play that James O'Neill will produce during his San Francisco engagement, was written by William Greer Harrison of that city, who originally met Mr. O'Neill in New York several years ago at a dinner during which he gave as an after-dinner effort one of the speeches that is now embodied in the play.

The plot of The O'Neill is laid in the year 1562, and the action takes place in Ireland and England. The chief character is Shane O'Neill, Earl of Tyrone and King of Ireland, whose rude soldier's contest with those of the English Lord Deputy of the time. The wife of the Lord Deputy, with her retinue, comes to the castle of Shane O'Neill, who falls in love with her ward, Lady Geraldine Butler. After various vicissitudes incident to the age, the Irish king finds himself in the court of Queen Elizabeth who, herself almost in love with the gallant Irishman, at last joins his hands with that of Lady Geraldine after a vain attempt to make the O' eill an English citizen, and grants the happy man home rule for his land.

When news of the intended production of this play was first sent out from San Francisco, it was declared that the author claimed the "human bridge" effect in The Span of Life was an infringement of a like effect in his play. But as described by the San Francisco *Examiner*, Mr. Harrison's device is somewhat different. In his play the followers of the O'Neill, to assist his escape, piece out a broken bridge with their pikes and make the passage easier over their prostrate bodies. From specimens of the blank verse of the play printed in the same paper, it is safe to say the verse is by no means Shakespearean. But it is patriotic.

THE TEN-CENT TAX.

Gerald Griffin writes to THE MIRROR from Minneapolis, Minn., asking this question:

"Does the ten-cent tax apply to all deadheads, namely, critics, holders of lithograph privileges, bill boards, etc., or does it apply to actors only? If the latter is the case, why the distinction?

The ten-cent tax on admission applied to complimentary tickets, now levied by many of the leading theatres in New York, Boston, Philadelphia and other cities for the benefit of the Actors' Fund of America, is not confined to actors.

It is not levied on the tickets sent to critics on "first nights," because the critics on those nights have duties to perform with reference to the plays. It is not levied on lithographic or bill-board tickets, because in these cases also there is a *quid pro quo*. But when newspaper men request tickets for subsequent nights, the tax is exacted from them, as it is in all cases where there is no equivalent in service, and the requests from actors come under the same designation of simple courtesy.

As THE MIRROR some time ago remarked to an actor who complained of the tax, no member of the newspaper profession to whom courtesies may properly be extended, and no member of the theatrical profession—whether he wishes to see a play for the pleasure of it or for the lesson in acting it may offer to him—ought to protest against paying ten cents for a seat for which any one else is called upon to pay fifteen times that sum.

The ten-cent tax should be encouraged by every member of the profession for whose unfortunates it was devised.

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THE DOLL'S HOUSE MATINEE.

There is a large sale of seats for the special matinee performance at the Empire Theatre on Thursday, Feb. 15, in aid of the Maternity and Training School Departments of the Hahnemann Hospital. This Hospital, by the way, is about to endow two beds for the use of actors. The bill for the benefit will be A Doll's House, in which Minnie Maddern Fiske will be seen as Nora for the first time. She will be assisted by Courtenay Thorpe, Vincent Sternroyd, W. H. Thompson, Sydney Cowell Holmes, Bijou Fernandez and others.

The performance will be given under distinguished patronage, among others that of the Mayor, General and Mrs. Daniel Butterfield, Dr. and Mrs. Egbert Guernsey, Hon. A. B. Cornell, Mr. and Mrs. Howard Carroll, Mr. and Mrs. Washington E. Connor, Mr. and Mrs. Frederic Coudert, Chauncey M. Depew, Mr. and Mrs. A. J. Dittenhoefer, Mr. and Mrs. Charles A. Doremus, Mr. and Mrs. George Gould, Hon. and Mrs. William R. Grace, General and Mrs. Louis P. di Cesnola, Mr. and Mrs. W. D. Howells, Laurence Hutton, Colonel and Mrs. Robert G. Ingersoll, Mr. and Mrs. Reginald de Koven, Elisabeth Marbury, Mr. and Mrs. Charles R. Miller, Mr. and Mrs. Brander Matthews, General and Mrs. Horace Porter, Judge and Mrs. Roger A. Pryor, Mr. and Mrs. Thomas C. Platt, Mr. and Mrs. A. M. Palmer, Mr. and Mrs. John I. Starin, Mr. and Mrs. F. B. Thurber, General and Mrs. J. M. Varian, Mr. and Mrs. J. Hood Wright, Mrs. Lyman Fiske, Mr. and Mrs. Robert Osborn, Mr. and Mrs. George F. Hecker, Mr. and Mrs. Janvier Le Duc, Mr. and Mrs. George Livingston Baker, Mrs. James Barrow and Mrs. Bettner.

The sale of seats is now progressing at the Empire Theatre and at Tyson's Fifth Avenue Hotel ticket agency. The boxes are for sale at the residence of Mrs. Egbert Guernsey, 528 Fifth Avenue, where seats may also be obtained. The boxes are $50 and $25. The seats are $2, $1.50 and $1, according to location.

FRIGHTENED BY A HORSE.

There was a panic on the stage of the Metropolitan Opera House during the representation of Carmen at a recent matinee. When the mounted Alguazil made his appearance, just before the entry of the toreador, his horse became unruly. A Dane named Nyegaard personated the Alguazil. He is a skilful horseman, and he reined in the animal sharply. The horse reared upon its hind legs in the midst of the chorus, two women members of which leaped over the footlights into the orchestra, while the others scattered wildly. One of the men in his haste to escape fell flat. One of the women who had leaped from the stage scrambled back quickly, but the other was so heavy that she had to be assisted by two of her mates and an usher. Several members of the orchestra looked frightened as the horse snorted about, but the leader continued conducting as though nothing unusual was happening. The persons in the audience toward whom the frightened chorus women ran in their haste to escape seemed to greatly enjoy the incident.

SELMA HERMAN.

The striking picture on the first page of THE MIRROR represents Selma Herman, who is now playing Ilda Barosky in Darkest Russia at the Fourteenth Street Theatre. Miss Herman is but seventeen years of age. In childhood she developed wonderful ability as an elocutionist, and as she grew older she had a strong impulse for the stage, which she finally decided to adopt permanently. Miss Herman made her first appearance in Paul Kauvar. Two years ago she played with Frank Mayo and won considerable distinction by her ability and originality in the roles that fell to her. The part of Ilda Barosky, which she now plays in Darkest Russia, was conceived to be in Miss Herman's line, and it was offered to her. She accepted it and at once impressed her individuality upon it. Judging from the success that she wins in it nightly, Miss Herman has a most promising future. It is seldom that a young woman of her age displays so firm a grasp upon many of the essentials of stage art. Miss Herman's mother travels with her.

TWELFTH NIGHT CLUB'S TEA.

Last Friday afternoon the Twelfth Night Club gave a tea in Madame Modjeska's honor at the club-rooms in Twenty-third Street. Alice Fischer Harcourt presided at the tea urn and the members and their guests crowded about Madame Modjeska, who wore an exquisite dress, conversing with her.

Madame Modjeska made an informal address to her host, Madame Albertini sang, and Cornelia Dyas played.

Among those present were Ella Wheeler Wilcox, Mrs. William Winter, Grace Furniss, Mrs. Calvin S. Brice, Mrs. Wilbur Bloodgood, Mrs. William Bull, Viola Allen, Kate Jordan, Mrs. Henry Miller, Agnes Booth, Annie Russell Presbrey, Jennie June Croly, and Mrs. O. A. Bunce.

By the rule of the Club it is permitted one man to be present at its teas and receptions. The fortunate selection on this occasion was a very small man, Mrs. Bull's little son, James G. Blaine, Jr.

CALIFORNIA EXCURSIONS.

The well-known Phillips Excursion Company have arranged to run weekly excursions to all principal California and other Pacific Coast cities from all points on the Baltimore and Ohio R. R.

The parties will leave the East on Wednesday of each week, commencing Jan. 17, and passengers will be booked through to destination. There are no Pacific coast tours offering as good accommodations at less expense. For full information, address A. Phillips and Co., No. 111 South Ninth Street, Philadelphia, or call on nearest ticket agent B. and O. R. R. Co.

GOSSIP OF THE TOWN.

Lillian Bailey joined James O'Neill in Topeka.

The *Morning Courier*, of Du Bois, Pa., highly praises the Hamlet of James Young.

J. Aldrich Libbey, the baritone, has written an interesting article for the *Harlem Wheelman* about songs he has made popular.

Camden, N. Y., has a new theatre that is creditable to the enterprise of the town. It was dedicated on Jan. 18 by the Ole Olsen company.

The opening of the New Lyceum Theatre in Denver last week was very successful. The house was crowded to overflowing, and the new stock company made a hit.

Edith Mesk, leading woman of Mme. Rhea's company, is at her home in Fall River, Mass., having been obliged to leave the company on account of ill health.

Frank Dayton is repeating his success of last season as Ralph Standish, in The Lost Paradise.

Mlle. Calvé sang at a reception at Mrs. Louis Stern's on Fifth Avenue, last Tuesday.

Ullie Akerstrom played at Newburyport, Mass., recently, to $1,200 in three nights and a matinee.

Charles L. Young writes that the business of Mabel Eaton, who is starring in La Belle Russe, continues good. Carlton Wells has joined the company to play Sir Philip Calthorpe.

The annual elections of the Professional Woman's League will take place next Monday.

Madame Modjeska has been busy filling social engagements during her stay in town. A number of receptions and luncheons were given in her honor last week.

The old receiving ship *Vermont* was the scene of a musical and dramatic entertainment attended by the officers, men, and marines at the Cob Dock, in the Navy Yard last Tuesday evening. The affair was directed by Chaplain Kane, U. S. N., and the entertainers were the bugle corps of the *Vermont*, the Clinton Banjo Club, Mr. McKee, R. W. Butte, Rev. A. F. Perry, Mme. C. Rivarde, Miss E. Howe, Miss M. Johnstone, Miss Wilfred Johnstone, Mr. Van Alstyne, Alexander Ross, and George W. Cromwell.

The Gotham City Quartette—Lane, Fairbanks, Humphreys, and Putnam—have signed with A Summer Blizzard, under the management of the Mullaly brothers.

Grace Sherwood played Willie Spratz in Youth at Forepaugh's Theatre, Philadelphia, last week.

Fred Frear, a clever comic opera comedian, is in town, having left The Algerian company. He was the Muley Hassan of Mullaly Brothers' Tar and Tartar company last season.

"Over the Get-There Road" is the title of a new comic song written and composed by Charles W. Young, of Young and Mann.

Napier Lothian, Jr., has gone to Chicago to rehearse one of Reginald De Koven's operas.

Lincoln J. Carter's Southern Tornado company closed on Jan. 29 and reopened on Jan. 27 at Johnstown, Pa. The closing was for the purpose of strengthening the cast, and the attraction is booked solidly until July 4. The company now includes Randolph Murray, George T. Beach, W. J. Deming, F. C. Walton, M. Meeker, F. Collins, George M. Carleton, G. Sowers, R. G. Gustill, Harry Lehman, Homer Croix, G. L. Geider, Harry Holmes, Fannie Frantzell, Eva Vincent and Mayme Earle.

Phil Gibbons, a member of the stranded Keep It Dark company, is ill at the Western Hotel, Saratoga, from pneumonia said to have been brought on by exposure after he had been ejected from the Flagler Hotel in that place because of the misfortunes of the company. Mr. Gibbons' wife is now with him, and owing to the efforts of J. A. Preston, of the Minnie Lester company, the matter has been placed in the hands of the Actors' Fund.

Martha George has been re-engaged for her part of Lena in Chris and Lena, in which she has won new success, especially by her singing.

Walter Lawrence, who was for four seasons with the Fabio Romani company, announces that he is preparing to star in a new version of Monte Cristo, under Harry McK. Harrison's management.

The roster of the Robinson Opera company includes Ada Walker, Ada St. Clair, Josie Hart, Frankie Broach, Lena Mackay, Montjoy Walker, Ed. Smith, Charles Holmes, Arthur Seaton, and Harry Lightwood. Richard Lindsay is the musical director. John Mackay and George Kenney are the proprietors and managers.

The annual reception of the Woman's Press Club was held last night at 125 East Twenty-third Street.

Edgar Strakosch writes from Havana that the Coquelin-Hading subscription for ten performances there is very large.

Minnie French (Mrs. Charles Evans) is ill with nervous prostration at her home, 222 West One Hundred and Twenty-second Street. Early in the season Mrs. Evans played with her husband in A Parlor Match. Her physician says she may have to retire permanently from the stage. Mrs. Evans was similarly afflicted about a year ago, and spent last Summer in Europe for her health. She has been on the stage since she was four years old, and has always been a zealous worker. Mrs. William P. Hoey, the wife of Mr. Evans' partner, is a twin sister of Mrs. Evans. She was known on the stage as Lena French, and retired from the stage about two years ago on account of illness.

When in Bridgeport, Conn., stop at the "Windsor." 100 steam heated rooms. American plan, rates $2 per day.

Palmer's.—The Butterflies.

Comedy in three acts, by Henry Guy Carleton. Produced Feb. 5.

Frederick Ossian	John Drew
Andrew Strong	Lewis Baker
Hiram Green	Harry Harwood
Barrington	Arthur Byron
Roscoe Hilser	Leslie Allen
Coddie	Frank E. Lamb
Mrs. Ossian	Mrs. Annie Adams
Suzanne Elise	Olive May
Mrs. Beverly Stuart-Dodge	Mrs. Kate Meek
Miriam	Maude Adams

THE MIRROR will not again tell the plot of Henry Guy Carleton's new play, The Butterflies, which opened Monday night at Palmer's. The story was published the time of the Boston production and to repeat it would not increase the enjoyment of those who will wish to see it. There is an unexpectedness of interest in several situations of the play that is only marred by a full knowledge of what will take place. This much, however, may be said. It is a play of fashionable life, the scenes of which shift from St. Augustine, Florida, to Lenox, Mass.

Mr. Drew takes the part of a young gentleman of honest impulses—a thoroughly good fellow, whose only fault is extravagance. It is this extravagance that may be called the "irritating cause" of the whole play. It provokes the action, and it finally brings matters to the crisis in which the hero reveals his sterling qualities of head and heart.

When brought face to face with financial ruin Frederick Ossian pulls himself bravely together, battles with his sea of trouble, wins, and, as a guerdon of victory, gains the hand and heart of the girl he loves.

In the person of Frederick Ossian Mr. Carleton aimed to construct a character that would give full play to Mr. Drew's talents as a gentlemanly actor and refined comedian; and, in the play, he aimed to set forth this character to best possible advantage for light comedy purposes. In both of these points the author has succeeded admirably. Frederick Ossian is a good-humored, witty, engaging, and altogether attractive character; and, as bodied forth by Mr. Drew, he is winning and effective—a hero such as the public always likes and the matinee girl adores.

The play is witty, pathetic, satirical, and sentimental by turns, and thoroughly wholesome in tone—a fact actually noteworthy in society plays of the present day. It is full of interesting situations, and sparkles with bright and humorous sallies.

As far as Mr. Drew is concerned, nothing can be said but praise. He has a character admirably adapted to his powers, and he makes the most of it. He has seldom been seen to so good an advantage. Not a point is missed, not a touch slighted. The character is complete and satisfactory.

Of his company much good can justly be said. Maud Adams, his leading lady, is attractive and effective. The role she fills does not offer her such opportunities for varied play as the role she filled in The Masked Ball, but it is not without its good points, and Miss Adams made the most of them all.

Kate Meek played the aristocratic mother in a satisfactory manner. She wore costumes that were painfully and oppressively new, and she wore them a little stiffly, but then this may be the way of aristocratic mothers. She has studied the part and ought to know.

Olive May made a distinct hit in the juvenile female role. She was bright, vivacious, amusing and lovable all at once. As for her lover, a "biarsted" English type, we can say little. Mr. Baker did as well as possible with the character, but it is one of those tiresome ninkoms, a thing of the stage, intended for dramatic purposes of contrast, and not for the accepted suitor of so sweet a girl as Suzanne Elise. The other roles were also satisfactorily filled, completing a cast of more than ordinary merit.

The performance went well from the start, and was warmly received. It may be said in conclusion that if Mr. Drew continues to draw audiences as large as that which greeted him on the first night, he need never fear the financial embarrassments under which he so successfully labors in the character of Frederick Ossian.

American.—A Woman's Revenge.

Melodrama in four acts, by Henry Pettitt. Produced Feb. 5.

Frank Drummond	William Morris
Iephtha Grimwade	Arthur Lawrence
Dick Chilton	Alfred Fisher
John Overstone	Marcus Moriarty
Robert Overstone	Clarence Handysides
Sir John Blacklock, Q. C.	Joseph Adelman
Mr. Justice Earle	Henry Graham
Martin Doyle	W. H. Young
Clerk of Arraigns	Walter Jamison
Mary Lonsdale	Minnie Seligman
Lottie Bromley	Eunice Vance
Mabel Wentworth	Ada Dwyer
Maggie Westwood	Lee Lamar
Little Mary	Juliette de Grignan

One plumes himself when he can find scenes and situations in one drama that he has seen in another. In contemplating a modern melodrama he may congratulate himself if he can find in it scenes and situations that he has not seen in another.

A Woman's Revenge, the latest output of the late Henry Pettitt, is the good old Adelphi article. The great merit of these pieces of the Sims Harris-Merritt-Buchanan Vane school is that they do not compel the author to cudgel his brains.

It is like seeing a horse race and being in with the man that "fixed" the jockey; we know just who will come in at the finish. Until then the race is an animated spectacle. All that can be asked reasonably is that a new racetrack and background be provided now and then.

The mainsprings of A Woman's Revenge have been used before to jog the action of The World, Hoodman Blind, Harbor Lights, Hand Across the Sea, The English Rose, The Soudan, and The Prodigal Daughter.

In it we are introduced—or rather we meet again—the bad man that dupes the hero and blackens the character of the hero's wife in the eyes of the world.

Of course, the villains have all sorts of proofs ready to deceive the good people, love letters from the adventuress without dates being prominent among them. It is only when the soubrette takes a hand in it that matters mend for the lovers.

It would be difficult to find a more conventional piece than A Woman's Revenge. What lifts it out of the rut of platitude is the last act in which a trial for murder is depicted in a realistic and graphic manner.

Unwittingly a child gives evidence which nearly condemns her mother. Just then the lawyer for the defence is taken ill; the father, who is a lawyer, takes the case, and demonstrates that it is the assistant villain who did the dark deed.

This scene is sensational, and it was much liked on Monday by the large audience. It made quite as strong an impression as did a somewhat similar trial for murder scene in Roger La Honte, in which father, mother and child are also the central figures.

Minnie Seligman acts the role of the heroine with a tremulous intensity that adds much to its effectiveness.

William Morris is an earnest hero. Arthur Lawrence's performance of the villain's confederate is sufficiently weird. Clarence Handysides gives full vent to the evil proclivities of the chief plotter. Eunice Vance and Alfred Fisher do justice to what is provided as humorous relief. Baby Juliette de Grignan displays remarkable mimetic ability.

Much money has been well spent on the scenery by Joseph Clare, William Hoover, John W. Young and H. L. Reid.

The Garden.—1492.

A large house greeted the opening of this happy burlesque at the Garden last evening, it having been transferred from a long run at Palmer's Theatre.

Several pleasing changes were noticeable in the scenery, particularly in the introduction to the second act. Theresa Vaughn as Fräulein, the German waif, introduced several new songs, some of which proved less attractive than the more familiar numbers, but her performance on the whole was received with great applause.

Mr. Favor was amusing as the royal treasurer, added a few novelties, and, as usual made a distinct hit.

Walter Jones, both as King Ferdinand, and as the tramp; Richard Harlow, as Queen Isabella; and Yolande Wallace, in a few new songs, proved even more interesting than usual.

Mabel Clark appeared in an exceedingly graceful dance, beautifully costumed. Messrs. Walton and Slavin introduced the musical scissors' grinders, a new specialty. Josie Sadler made her first appearance, and forms a welcome addition to the cast.

Tony Pastor's.—Vaudeville.

Tony Pastor's bill is novel and entertaining this week. His chief feature is Helene Mora, the descriptive baritone vocalist, who sings "The Liberty Bell." Miss Mora appears in the costume of 1776, with a scenic background representing the Philadelphia State House, and is assisted by a large chorus. The other performers are James and Lucy Allison, the graceful dancers; John and Emma Ray, comedians; Adele Purvis Ouri, who appears on a revolving globe; Joe Hardman, eccentric comedian; Kelly and Ashby, acrobats; Walsh and Mullelly, in an original comedy sketch; and the skilful Nevellos.

Koster and Bial's.—Vaudeville.

A large audience marveled at the leading new feature in the performance at Koster and Bial's last night—the remarkable doings of Unthan, an armless wonder who plays a cornet, a violin, manipulates cards, shoots the rifle, and does other things with his feet. Another novelty was a man named Jigg, who introduced a circus in which dog, goats and geese were performers. The Zanettos, Japanese jugglers, reappeared; Mlle. Capitaine repeated her phenomenal aerial feats; Bessie Bellwood sang new songs; Sandow newly illustrated his marvellous strength, and others filled out a great bill.

People's.—My Jack.

At the People's Theatre, My Jack, the well-known melodrama, by Benjamin Landeck, is the attraction this week. The audience last night was large.

The play has many clever situations. The scenic effects are most realistic, being up to the usual standard of Mr. Sanford's productions.

Ethel Barrington as the heroine acts with grace and spirit, and the part of Jack Meredith, her lover, is well taken by Barry Johnson. Claude H. Broak in a character part, is clever. The remainder of the cast, which includes Lillian Brainard, G. L. Montserrat, and Jennie Christie, fill their parts acceptably.

Imperial.—Vaudeville.

There is a great diversity of ability at the Imperial this week. The entertainment is furnished by the Schrode brothers, gymnasts; Lettie Landon, singer and spectacular dancer; Crimmins and Gore, eccentrics, Ed. Parker, descriptive vocalist; Hector and Loraine, who box while on their heads; the athletic Judges; John and Harry Delton, vocal parodists; Pickert and Mayon, in song and dance; McIntry and Rice, in a comic sketch; Inez Pearl, with dancing specialties; Ahrno, a clever equilibrist; Monroe and Mack, negro delineators, and others.

Jacobs'.—The Struggle of Life.

That realistic melodrama of New York, The Struggle of Life, was seen at Jacobs' Theatre on Monday night, and attracted a large and enthusiastic audience. The magnificent scenic and mechanical effects were applauded to the echo, especially the sewer, Cathedral and pier scenes. The play is no new-comer to Eastsiders, having been seen repeatedly there, and has never failed to draw. Manager Jacobs will be in for a week of big business. The company presenting the play are equal to their respective parts.

Grand Opera House.—The Nominee.

A happy audience greeted Robert Hilliard and Paul Arthur last night at the Grand Opera House, where they appeared in The Nominee, and the comedy was followed with interest throughout. Mr. Hilliard in the title part and Mr. Arthur in the amusing role of the private secretary are well fitted, and their company is complete.

Niblo's.—The Stowaway.

That nerving melodrama, The Stowaway, drew and pleased a good audience at Niblo's last night. The play is well presented and carefully staged, and ought to enjoy a winning week in this locality.

At Other Houses.

The Senator entered upon its second week at the Star last night to an audience that proves the revival to have been wise.

The Leather Patch began its third week at Harrigan's last night. It is filled with good humor.

The Maid of Plymouth is merrily interpreted by the Bostonians to the pleasure of large audiences at the Broadway.

Paul Potter has improved Our Country Cousins with rare skill, and that play now runs pleasingly at the Lyceum.

Prince Kam, in which Camille D'Arville is the chief figure, is the attraction at the Casino.

Donnelly and Girard and their clever company have unmistakably made a hit at the Park in The Rainmakers.

The one hundred and fiftieth performance of Charley's Aunt at the Standard will be marked by souvenirs on Wednesday night.

The success of Sowing the Wind at the Empire is pronounced. William Faversham has returned to the cast.

A Country Sport is popular at the Bijou.

Darkest Russia has made an excellent impression in this city, as the attendance at the Fourteenth Street testifies.

Modjeska's admirable work in Magda may be seen all this week at the Fifth Avenue.

THE BROOKLYN THEATRES.

Park.—The Middleman.

The second and final week of the engagement of E. S. Willard at the Park began last night, and will be devoted to repertoire. The Middleman was the play. Wednesday night A Fool's Paradise will for the first time be presented for Brooklyn approval. Wealth is the attraction for Thursday evening; Judah will be played Friday, and by special request The Professor's Love Story will be given Saturday afternoon. The highly successful engagement will end Saturday Night with John Needham's Double. Next week, A Temperance Town.

Empire.—The Substitute.

The new comedy, The Substitute, in which Ezra Kendall and Jennie Dunn have scored a success, was presented at the Empire last night to a good house. Ezra Kendall as the eccentric and quaint old countryman was very well liked, and his wife in the character of Dotty received a liberal share of applause singly and in conjunction with her brother, Arthur Dunn, a clever comedian, in dual specialties. The piece is amusing from beginning to end. John Hart, Charles Eldridge, George Pearce, Harry English, W. H. Dupont, Harry Jardine, Nellie A. Queen, and Mildred Stevens are of the company.

Amphion.—Erminie.

Francis Wilson in Erminie received a hearty welcome from his Brooklyn admirers Monday night. As Cadeaux he is extremely funny. There was standing room only and the applause generous. New music by Jakobowski, new costumes, artistic acting and elaborate scenery have contributed to make the revived opera a popular success. William Broderick and Jennie Weathersby appeared to advantage. Others of the cast are John McWade, Edward Temple, Elizabeth Cleveland, Amanda Fabris, Lulu Glaser, Cecile Essing, Christie McDonald, Harold Blake, Edmund Lawrence, and Murray Woods.

Grand Opera House.—Von Yonson.

Gus Heege in his Scandinavian eccentricity, Von Yonson, opened a promising week's engagement last night at the Grand. A strong company assisted, among whom are Victory Bateman, Sadie Connelly, Merri Osborne, J. C. Huffman, Charles Mitchell, Jason Downes, Clinton Maynard, and the Lumbermen's Quartette. Next week, The Stowaway.

The Bijou.—The Baxters.

Charles Cowles made a successful bid for stellar honors last night at the Bijou. The play was The Baxters, written by McKee Rankin, and it affords Mr. Cowles an opportunity to display his versatility in Yankee characterization. The play and star were well received. W. C. Hudson's A Man Among Men will receive its initial performance next week under the direction of Augustus Pitou.

Columbia.—The Black Crook.

The Black Crook, with many new and bright features, entertained a packed house at the Columbia last evening. The engagement closes Saturday night. Much interest is felt in the coming next week of The Princess Nicotine, with Lillian Russell and Perugini.

DISBANDED.

The benefit at Saratoga for the stranded Keep It Dark company did not net enough to send the members of that organization to their homes, and J. J. Scannell, the New York fire commissioner, gave the company his personal cheque for $50, which enabled them to go on their way rejoicing. Manager Smith donated the hall and the services of all attaches.

The Stapleton Comedy company came to grief recently in Bloomington, Ill. Some of the company managed to get back to Chicago, while the rest were unable to get out of Bloomington.

A company called Grau's Giganteans was organized in this city. It opened in Albany on Jan. 4, had played to good business for three nights. Here, it is said, Robert Grau, the manager, spent the profits of the engagement. A new manager was secured, and the name of the company was changed to the American Vaudeville company. The organization visited Buffalo, Syracuse and Toronto, and played one-night stands until Detroit was reached, week before last. Here it disbanded. A poorly-attended benefit for the members of the company was given at the Lyceum Theatre, Detroit, on Sunday night, Jan. 28.

The Western Span of Life company closed season on Saturday at Jersey City. The other company closed over a month ago. William Calder, one of the partners interested in the production, will shortly return to England. It is understood that the abrupt closing of the tour is due chiefly to the fact that there is trouble between Mr. Calder and H. S. Taylor.

THE PERFORMERS' EQUITY CLUB.

At a meeting held in the office of W. C. Turner, 1215 Broadway, on Sunday afternoon, the Performers' Equity Club of New York was organized, and officers were elected for the current year. The object of the club is the elevation of the profession in its various branches, viz., the dramatic, vaudeville and specialty, by the admission of none but recognized artists of proven ability as members. The club will be both a business and social organization, under State Charter, and the club premises will be open at all times. It will constitute its own agency for the use of members only. The next regular meeting will take place at John Hogan's Rooms, 52 Union Square, on Sunday afternoon next, at three o'clock sharp. All communications should be addressed to W. C. Turner, secretary pro tem.

CUES.

Tony Denier is negotiating for the People's Theatre, Chicago. It is his intention to run an all day performance. Mr. Denier is now engaging a company to appear in Humpty Dumpty next season.

Owing to the illness of Orin Johnson, of the Sol Smith Russell company in Washington, D. C., last week, Stewart Allen, stage manager of the company, successfully undertook Mr. Johnson's part at short notice.

William Barry will lay off his Rising Generation company two weeks during Lent, after which his season will continue until the first of June, giving the members of the company a longer engagement then was at first agreed upon.

Trixie Friganza left the cast of Prince Kam at the Casino on Saturday. She has gone to her home in Cincinnati.

Beatrice Goldie has been specially engaged for the part of Mrs. Reilly in O'Dowd's Neighbors.

Charles Melville is wintering in Philadelphia.

Robert Griffin Morris, manager of the King Pin company, recently disbanded, is at his home in Philadelphia, laying plans for again going on the road.

Frank M. Swan will close a six months' engagement ahead of Our Dorothy on Feb. 12, and will spend a few weeks in Chicago.

The Rutledge Dramatic company is playing Michael Strogoff, Around the World in Eighty Days, Shenandoah, The White Slave, Blue Jeans, and other stolen pieces.

At a benefit given at the Fifth Avenue Theatre yesterday afternoon, for the orphans of the Missionary Sisters of the Sacred Heart, Rose Braham, the eldest daughter of Dave Braham, the orchestra director and composer, appeared in the balcony scene from Romeo and Juliet, with Miss Oliver as Romeo, and created a very favorable impression. The other features of the benefit announced were the appearances of Mme. Modjeska's company, in the fourth act of The Merchant of Venice; of Mary Shaw as Helen, and Eben Plympton as Modus in a scene from The Hunchback; of Bertha Welby in a recitation of "The Charge of the Light Brigade," with special music by Dave Braham; and of John Malone, Mr. Ingersoll, Emma Field, and Louise Rial in the third act of Othello.

DRAMATIC PIE.

From Hallot

The esteemed DRAMATIC MIRROR "pied" a whole page of matter about the Actors' Relief Fund a moment before going to press. There must be some very good yeast employed in the baking of that pie for the fund has "risen" with marvelous rapidity, having reached the splendid total of $5,229.

NOTES AND QUERIES.

A CONSTANT READER, Baltimore.—The Signor Perugini who married Lillian Russell is the same Signor Perugini who played Columbus in 1892. There is no other Signor Perugini—none known to fame, at all events.

PHILIP C. MORRIS.—Viola Allen is not married.

M. M. K., Memphis, Tenn.—Adeline Patti was born in Madrid April 19, 1843. She is of Italian extraction.

THE USHER

The "new school" drama has its best example in Magda, the English version of Sudermann's Heimath. No play of the realistic kind exhibits such refinement of method and such skill.

The characters are drawn with marvellous dexterity and the dialogue is intensely interesting. It is an absorbing study of two questions that agitate modern society—first, woman's independent status in the conflict of life as opposed to the old place she occupied when hedged in by the prejudices that had their remote origin in orientalism and biblical authority; second, the equal responsibility of man and woman in the moral consequences of carnal sin.

For myself, I confess that the apostles of the new dramatic cult have not succeeded in winning me from my allegiance to what I believe to be the legitimate scope of art; but, at least, they have revealed to us new forces and a technique that repay close examination and that are likely to exercise a salutary effect not only upon the dramatist of to-day and of to-morrow, but also upon the public taste.

✤

Ibsen and Sudermann and their colleagues by contrast teach us in the most practical manner that the stage has wandered far from nature; that it is encrusted with conventions and traditions which require to be ruthlessly swept away and replaced by bone and sinew and flesh and blood.

The Norwegian and German iconoclasts are extremists.

They are mad to suppose that they will ever be able to inspire normal, healthy minds to a permanent desire for muck.

They are fanatical in their belief that the light of truth is meant to shine only where there is stench and miasm.

Their notion that the stage either can take or ought to take the place of the dissecting-room, clinic, medical journal, literary club, scientific review and sociologist is lunacy, of course.

Nevertheless, they are wallowing in the mud to some purpose, for they are showing us to what extent we have become crystallized in unreality.

They are proving—in a misguided way, to be sure—that humanity is most interesting when it is represented with a careful regard for truth.

They are enforcing the almost forgotten lesson that the proper study of mankind is man, and that the dramatists have drifted away from that study to the exploitation of the mannikin—the queer, false, fabricated thing that bears but the slightest resemblance to the genuine article.

And so we ought not to reject the "new school" plays thoughtlessly, for they can teach us a good deal, however repellant and unwholesome they may be in theme and atmosphere.

They are pioneers, clearing the way rudely for something higher and better.

In the present transitional state of our drama they are likely to accomplish much in the way of blazing a definitive path toward the source of light.

✤

Magda did not draw a large house on the opening night at the Fifth Avenue. No doubt the attendance was affected by the elements, which let themselves loose that evening to the disaster of all the theatres in town. But since the first performance the attendance has increased steadily, and there is no doubt that if Madame Modjeska had secured time for a run the play would enjoy a long life in the metropolis.

Aside from the technical merit of Magda, the title-role affords Madame Modjeska opportunity for the finest acting she has ever given us.

Her performance is, in its entirety, one of the most exquisite and finished that our stage has known in many a day. The characterization is superb in outline and perfect in detail. It worthily crowns this noble artist's career.

Not only does Modjeska impress the role with intellectual appreciation, but she enfolds it in a temperamental charm that it is difficult, if not impossible, to describe.

A more fascinating, delightful, subtle, adequate presentation of a complex character it is impossible to conceive. There is no other woman on the American stage who could so completely embody Sudermann's potent creation.

✤

The petition of the Actors' Fund for its share of the annual theatre license moneys was presented yesterday by President Palmer to the Board of Estimate and Apportionment.

The usual crowd of representatives of other institutions were present to beg for a slice of the cash.

Every year they swarm like flies before the Board to urge their more or less obscure claims to recognition in the distribution of the proceeds of the theatre tax.

It is hoped that the Board this year will give the Fund half of the music hall license moneys as well as half of those collected from the theatres. Last year it declined to include the former in the division.

The Actors' Fund relieves members of the music hall profession precisely as it helps actors. The managers of the halls last year unanimously petitioned the Board to give a portion of their taxes to the Fund, instead of turning over the whole sum to outside organizations.

The Fund has paid more money in behalf of the sick and in burial of the dead this year than ever before in its history. The Board of Estimate and Apportionment should take this fact into consideration now and mete out justice to the profession's charity.

✤

So Mr. Gerry's Society is seeking to obtain an appropriation of $30,000 from the State, and a bill authorizing such an appropriation has just been introduced in the legislature at Albany!

I do not imagine that the people of New York desire to see that amount of its money handed over to an organization that has excited popular disfavor by its arrogance, narrowness and power as an engine of persecution.

There is too much Gerryism in New York. The stage has suffered from it outrageously. The time has come to curb Mr. Gerry's license rather than to give him money wherewith to pursue his peculiar hobbies.

Mr. Gerry is not hand in glove with the party now in power at Albany. On the contrary, he is understood to be one of the "soap" providers for the enemies of the majority. On this, if not on the penetration of our representatives, reliance may be placed in the present instance, and the defeat of the $30,000 bill can be looked for.

✤

Mr. Bennett has often been accused of frowning upon anything approaching personal identity outside the office among the *Herald* men. As though to demolish that idea he caused to be published on Sunday a handsome supplement containing the portraits not only of the editorial staff but of the attachés of the publishing department, the compositors, and the pressmen.

It was a most interesting exhibit, illustrating not only the vast number of the force engaged in producing the great newspaper from day to day, but also the fact that the *Herald* commands as bright and brainy a set of men and women as one could wish to see.

There are a few men well on in years among the *Herald's* writers, but the majority are young and keen visaged. In Mrs. Masterson and Mrs. Merrill, the feminine contigent, Mr. Bennett possesses women whose portraits might have been entered in the *Herald's* own beauty contest with an even chance of keeping the prizes in the establishment.

The *Herald* is not a perfect paper, but it is a great paper; and although it often causes irritation and disappointment to its theatrical readers it is nevertheless a journal of which they and every American can be proud.

✤

The oft-repeated and as oft-denied rumor that Marie Burroughs will star seems to have some foundation now.

Mr. Willard is worn out by his long period of hard work, and as first announced by THE MIRROR several weeks ago he will rest next season.

Before he reached this conclusion a number of dates were booked by Mr. Willard in the principal cities. He is now offering Marie Burroughs, supported by his company, as a substitute, and a number of the managers interested have consented to the change.

Mr. Willard has made a modest fortune during the past two years and he can afford to devote a season to recuperation.

✤

Speaking of Mr. Willard in a recent number, the London *Era* says in perfect seriousness:

"The fact is that there was in the United States a very fine position open for any leading man of the highest calibre; the position that is to say of successor to the late Edwin Booth, which Mr. Willard, by accounts, has made his own."

The "accounts" my contemporary bases its curious assertion upon must be of a decidedly exclusive character. Mr. Willard has won a deservedly high place in the favor of the American public, but he has done nothing to warrant the *Era's* absurd misstatement.

There is no successor, foreign or native, to Edwin Booth's position in view at the present time.

✤

I called attention three weeks ago to the letter of an English actor in the London *Referee* advising his brethren to remain away from the United States for the next three or four years owing to the bad times here and to the alleged prejudice against foreign artists. I pointed out then the silliness of this advice as shown by the large profits English stars are now clearing in this country.

The *Era* on this point, at least, is well informed. Speaking of American ventures, it says:

"The work is, of course, in some ways very hard, but the anxiety and continuous strain are in no way to be compared to the work of a London manager, and while the risk is incomparably less, the profits—taking one year with another—may almost be called incomparably greater. We cannot wonder at the rumors that one after another of our stars will follow the footsteps of Mr. Willard in the States, much as we may regret that theatrical London is too poor or too capricious to induce them to stay at home."

The fact is that theatrical London is in an unprecedentedly bad way. Our profession has experienced hard times, to be sure, but it is decidedly better off than the English fraternity. It is able, moreover, to take care of its destitute unemployed.

✤

On Monday night of last week—or rather a little past one o'clock on Tuesday morning—a porter started to lift a form containing two pages of THE MIRROR from the imposing stone. He had scarcely raised the heavy weight when there was a crash, and page 7, containing all the matter pertaining to the Actors' Relief Fund, including the record of subscriptions for the preceding week, fell in a muddled heap to the floor.

It was too late to re-set the page, for delay would have prevented the paper from publishing on Tuesday, so other matter was hastily substituted and the last forms were sent to press.

THE MIRROR has been particularly fortunate in respect to freedom from accidents of this kind. But once before in fifteen years was a page "pied." And during all that time the paper has never been an hour late in getting to the news-stands.

The edition of THE MIRROR has grown to such great proportions during the last year that its presses are kept running at their largest capacity in order to fill the News Company's requirements. Operating its own plant, THE MIRROR is able to complete its last forms with almost the same speed as the morning newspaper, and indeed the conditions under which the later pages are prepared for press are virtually the same.

NEW OPERA BY AMERICANS.

A correspondent of THE MIRROR writes regarding The Automaton, a comic opera in two acts by Charles F. Paine and Everett T. Collins, which was presented for the first time at Lawrence, Mass., on Jan. 30. Both writer and composer are natives of Haverhill, but there is nothing in The Automaton to suggest the shoe and leather flavor which permeates everything pertaining to that city.

The opera was tried on the dog successfully, and the plaudits of Lawrence and Haverhill are likely to be followed by the endorsement of New York. The music is bright and catchy and at the same time it is above the average of what is termed "popular." The libretto suggests Gilbert without imitating him. There is a plot, and when the piece is over one can tell what it was about. The cast was mostly amateur.

There was a suprise for everyone in the performance of Helen Churchill. The name of this young woman means nothing to the theatre-going public now but it will probably mean a good deal before long if she gets half a chance. This was her first appearance on the stage. She has been favorably known for some years as a singer in a Baptist church choir but neither her singing nor her acting suggest in the least such a training. She is young and pretty. Her voice is sweet and cultivated.

Messrs. Paine and Collins have received one good offer for the Automaton, but they have not accepted it.

MR. HAYMAN HAS NOT RETIRED.

A story was circulated last week that Al. Hayman had disposed of his various theatrical interests and had determined to retire from active business to live on the property he has acquired for the rest of his life.

This story is utterly unfounded. Mr. Hayman has no intention of leaving the theatrical business or of spending his days in idleness. He has gone abroad, to be sure, but he will return before long. During his absence he will combine business with pleasure.

Mr. Hayman has been a partner with Charles Frohman for some time past in certain productions and traveling companies. He has concluded to return to his old policy of theatre management exclusively and to withdraw from the more speculative field of combination directorship.

Accordingly, he has pulled out from his share in the business of John Drew and the other traveling companies in which he has been interested with Charles Frohman. He retains, we are informed, his third interest in Aristocracy.

Mr. Hayman will devote his attention to his theatre interests in this city, San Francisco, and elsewhere.

Although the sensational story above referred to was not circulated until Mr. Hayman was on the Atlantic and he was therefore unable to brand it as false, THE MIRROR is authorized to make this correction by Mr. Hayman's friends and business associates.

HELEN BARRY SUED.

Irving Hopkins, Jr., has brought suit against Helen Barry on a claim of $2,200, which Frank Prescott, who was formerly business manager of the Helen Barry company, has assigned to Hopkins. Miss Barry will defend the suit vigorously. She says that she was never the manager of her tours. The late Charles P. Palmer conducted them and was responsible for all pecuniary transactions. She says that to the best of her belief Mr. Prescott was always paid what was due him, and that so far as she knows he never made this claim until after Mr. Palmer's death. She adds that the amount claimed is not for salary but for "expenses." She asserts that if there is any justice in the claim it should be collected from Mr. Palmer's estate. The suit is brought by Mr. Hopkins in Milwaukee.

JANAUSCHEK TO REMAIN HERE.

Madame Janauschek showed by her acting as Jaques in the woman's As You Like It last week at the Garden Theatre that her powers are undimmed and that she is as capable to-day of studying and acting roles that are new to her as at any time in her distinguished career. Madame Janauschek has decided to accept suitable parts that may be offered her in New York productions, and all admirers of true histrionic art will welcome her heartily whenever she appears on the local boards.

LETTY LIND COMING.

Roberts and Ebert are negotiating with Letty Lind, the celebrated English gaiety skirt dancer, for her reappearance to this country. In case she comes she will join A Trip to Chinatown when it returns to the Madison Square Theatre.

Skin

diseases are caused by impure or disordered blood. The blood ought to be pure and rich. It is made so by

Scott's Emulsion

the Cream of Cod-liver Oil. Scrofula and Anæmia are overcome also, and Healthy Flesh is built up. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

REFLECTIONS.

Manager Foster has invited members of the theatrical profession to visit the exhibition of instruments of torture at Koster and Bial's old resort on Twenty-third Street, next Tuesday, day and evening.

W. S. Hart has made a distinct hit in New Orleans as a hunchback in Rhea's new play, La Gioconda.

Der Schwabenstreich, the English version of which has been known here under the title of 7-20-8, was played at the Irving Place Theatre last Thursday night.

Georgie Rush, who was specially engaged during the World's Fair for the part of Emelina in Hendrik Hudson, in which Corinne is the star, has been so successful that Mrs. Kimball has re-engaged her for next season.

The New York managers' charity benefit will be given at the Broadway Theatre on Friday. Daniel Frohman's Lyceum company, Charles Frohman's Empire company, Harrigan's, E. E. Rice's, Lillian Russell's, Modjeska's, and the Shore Acres companies are announced to appear with the In Old Kentucky pickaninny band, Lucy Daly's Princess Nicotine band, Peter Dailey, May Irwin, Hoyt and McKee's company, the Bostonians, Marie Tempest, Sandow, and the Shaffer family are announced to appear.

T. H. Winnett is booking Helen Barry's comedy, A Night's Frolic, which will soon begin a tour with a company that will include Harry Gwynette, W. T. Melville, P. Nannary, Franklin Robers, Arthur Crawford, Ed. Emery, George Westcott, Nita Sykes, Helen Blaine, and Ruth Aldridge.

Evidently somebody is trying to injure Manager Lincoln J. Carter by circulating false reports about his companies. Mr. Carter writes to THE MIRROR from Franklin, Pa.: "All the companies under my management—namely, the Northern and Southern Tornado companies and the Northern and Southern Fast Mail companies—will positively fill all dates now contracted for this season and next."

The new play that Glen McDonough is writing for Marie Jansen will be called Miss Dynamite.

This is the last season that Fanny Davenport will play Cleopatra. Next season she will produce a new play. Her business in the West continues to be large.

Marguerite Van Zandt is seriously ill in this city with peritonitis. Miss Van Zandt came to this country five weeks ago from Calcutta. She had been a member of the Potter-Bellew company during its India tour, but a disagreement arose and she left.

A theatrical manager of prominence desires a partner with $1,000 to produce successful plays from a leading theatre of New York. Address Comedy, MIRROR office.

The Philadelphia *North American* says of THE MIRROR'S recent survey of the season in the principal cities: "This appears to be the situation—frankly, impartially, and honestly presented. It isn't proper to argue that Philadelphia has had a roaring run of prosperity. That isn't true. It is, however, equally untrue to claim the local season has been stagnant. We plead guilty to an 'even keel.'"

Nym Crinkle remarks: "You cannot play Hamlet in a dress coat any more than you can play the Seventh Symphony at an Old Guard ball."

Upon application by Counsellor M. Strassmann, Judge Pryor, of the Court of Common Pleas, has appointed Aaron M. Ehrich receiver of the property of Scribner and Smith, circus managers, upon a judgment recovered by the Laclede Brothers, gymnasts.

Grace Atwell, the Indian maid of The Girl I Left Behind Me, last week gave new proof that she has a phenomenal memory. Miss Armstrong, who plays Kate Kenon, was taken ill. Miss Atwell copied and learned the part after the performance on Wednesday night, and played it letter-perfect and successfully on Thursday evening. She was warmly congratulated on all sides.

Frank E. Jamison says he told Jack Ferris the stories that "Biff" Hall ascribed in a recent issue of THE MIRROR to Ferris, and that they were originally told to him by Mr. Rice, of Rice and Woolford's Smugglers. Mr. Jamison adds: "The point of the first one was lost in the version printed. The manager, on being asked where the bill-poster was, said: 'We had one all Winter, but now he has a job driving a sprinkling cart, so you'll have to post the paper yourself or wait till it rains.'"

IN OTHER CITIES.

PROVIDENCE.

The stormy weather handicapped our theatres last week, and the attendance, with one or two exceptions, was small.

Thomas W. Keene in a repertoire comprising Louis XI., Richard III. and Richelieu played a three nights' engagement at the Providence Opera House Jan. 23-25 and was enthusiastically received. His supporting co was competent and the performances favorably commented upon.

Lady Windermere's Fan received its first presentation here 29, and was given the entire week. Considerable interest was aroused in this piece, and as expected, the attendance was very good. The drama was intensely interesting and excellently acted by one of Charles Frohman's cos. with Virginia Harned, Evelyn Campbell, Frank Gilmore, Howell Hansell, Herbert Ayling, and J. G. Saville in the cast.

The Paymaster, with the author, Duncan B. Harrison, in the title role, was the drawing card at B. F. Keith's popular theatre week of 29. The piece was finely acted, the part of Robert Rumpelt O'Connor being intelligently played by Mr. Harrison, and that of Ethel Miley in a pleasing manner by Maude Blanchard.

Money Mad was satisfactorily given at Lothrop's Opera House week of 29 to good houses. J. Francis Kirke as Carey Haskins, William Farnum as Jack Adams, A. H. Field as John Murray, E. R. Burton as Sims, Laura Deane as Teddy, Nellie Hancock as Grace, Florence Mack as Kate O'Neill, and Mrs. J. Clinton Hall as Aunt Phillis were exceptionally good. The piece was admirably staged under the direction of T. C. Howard and the scenery very realistic, especially that showing the Chicago drawbridge.

The South Before the War was seen at the Westminster week of 29 and entertained good audiences. The play is very picturesque and gives a good idea of life on a Southern plantation, with the singing of old-time melodies and some good dancing.

A grand charity concert under the direction of Reeves' American Band was given in Infantry Hall Jan. 30 to an audience that filled the hall. The Band was assisted by Joseph Hess, E. K. Gleszen and Robert Bonner organists, Frana Raia harpist, Dr. Clarence B. Davis tenor, Wm. H. Capron violinist and the Brown University mandolin club. The programme was varied and one that could not fail to please all music lovers. The concert was under the supervision of D. W. Reeves to whom much credit is due for the success of the concert which netted about $2,000. This amount will be given to the deserving poor of the city through the various societies.

The Sans Souci Garden Theatre, with fixtures, etc., was sold at auction 30. The auditorium, which cost something like $7,000, was sold for $125. The scenery, machinery, stage and gas fixtures, and about 600 folding chairs, were purchased by H. A. Barker for the Talma Club for less than $900. The Garden was first opened in the Summer of 1878, and was a very popular place for amusement seekers during the Summer months.

P. W. Lovell, the Star Course manager, has made an assignment for the benefit of his creditors. The failure is attributed to the impossibility of carrying out contracts for concerts in this city, Worcester, Taunton, Attleboro, and Fall River. His liabilities are between $10,000 and $12,000.

John D. Griffin, the clever Irish comedian, familiar to patrons of the old Theatre Comique in this city, called on Major O. M. Remington, of the Pawtucket *Times*, 29.

Harry La Marr made a decided hit with his antics in his female impersonation of "The Widder" in this city last week. He has only appeared on the Lothrop Circuit twice and has already become extremely popular with patrons of the house.

W. C. Richardson and wife (May Prindle) are meditating the purchase of a home in Elmwood.

It is with a deep feeling of sadness we note the death of Madame Laura Schirmer-Mapleson. She has been seen in this city several times, was always well received and made many friends by her charming and pleasing ways both on and off the stage. Her last appearance here was at the Providence Opera House Oct. 26-28, when The Fencing Master was played, with Mrs. Mapleson in the title role.

Manager Keith is arranging for a sacred concert to be given in his theatre Sunday evening, 11. Talent from New York, Boston, and this city will furnish an entertainment, which, I am told, will eclipse anything given in this city for some time.

The attractions for week of 5 are: Marie Wainwright in The Social Swim 5-7; A Temperance Town 8-10 at the Providence; A Nutmeg Match at Keith's; Katherine Rober and stock co. in Kathleen Mavourneen at Lothrop's; and Cyr Brothers' Specialty co. at the Westminster.

A large theatre party attended Lothrop's Opera House 31, in honor of the debut of William Farnum as Jack Adams in Money Mad. The young actor was the recipient of a beautiful floral tribute, and Laura Deane was likewise remembered.

Viola Bancroft has been transferred from the Max Freeman co. to the co. playing Money Mad on the Lothrop circuit.

Manager Morrow, of the Providence, has just booked Charley's Aunt with the Boston cast for week of March 9.

Julian Magnus was here 30 in advance of Marie Wainwright.

Robert E. Stephens is here in the interest of Litt and Davis' A Nutmeg Match and Yon Yonson.

Frederick W. Ormande was in town 31.

Manager C. A. Wilson of the Grand Museum, Boston, was in town 30.

Managers O. E. Lothrop and George Gray passed a portion of last week in New York, arranging for several attractions to be offered to the patrons of the circuit in the near future.

A new musical and dramatic club was organized in this city 31 to be known as The Garrick Club. Short plays will be given throughout the winter.

HOWARD C. RIPLEY.

LOUISVILLE.

The Crust of Society opened a return engagement at Macauley's Jan. 29 to a fine house, confirming the good impression made upon the former visit. Lydia Thompson, Charlotte Neilson, Zeffie Tilbury, Elita Proctor Otis, Arthur Lewis, John Flood and George Robinson admirably sustain the principal roles. The part of Mrs. Eastlake Chapel is played alternately by Zeffie Tilbury and Elita Proctor Otis. Private Secretary 5; Tavary Opera co. 12.

The Triennial Club's Concert, with May Clary as the chief attraction, occurred at the Masonic 30 before a large audience. Henry Buck, Lewis Williams and the Louisville Quintette Club assisted. Miss Clary sang several numbers from the oratorio "Samson and Delilah."

Pauline Hall will present The Moonshiners at the Masonic 31 for one night only.

Just Landed, a patchwork of amusing vaudeville novelties, was at Harris' 28-3. Business uniformly good 5-10.

Robert Wayne and wife in The Black Flag are reviving old recollections at the Bijou. Even performance and patronage satisfactory. Ivy Leaf opens 5-10.

The London Gaiety Girls are offering an excellent variety at the Buckingham. The performance concludes with scenes from the Midway.

The advance sale for Sinbad, Henderson's extravaganza, which plays at the Auditorium 12-14, is large. The attraction is posting some very handsome paper.

General John B. Gordon lectured to an appreciative audience 31 at Music Hall. Subject: "The Best Days of the Confederacy."

The progress of the Corbett-Mitchell fight was announced from the stage of the Bijou and the Buckingham, both houses giving matinees.

Macauley's orchestra has sued the local musical organization because of some internal trouble in the association, whereby the theatrical musicians have a grievance.

Shirley Crawford, late of Harris' box-office, has returned to his first love and is again doing reportorial work.

George W. Barnum, of the Gloriana co., regaled his friends while here with stories of his experience as a baseball umpire. He was at one time quite a success in that very difficult line of professional life.

Richard L. Britton has been spending several days here mixing business with pleasure with resident manager of Harris', Charles O. Bohne.

The Mascotte orchestra is playing with success John M. Strauss' "Hazel Dance," his latest composition.

The operetta, The Creation of Prince Carnival, composed by Director Karl Schmidt, of the Liederkranz, was produced at Music Hall 29 with marked success. Katie Elliott, Joseph Simons, and Professor Schmidt sang the principal parts.

Alice Hamilton, of The Black Flag co., is the wife of an ex-Londonderry, Herbert Berts, himself an actor but now disengaged. Friends and relatives of her husband made her stay here a pleasant one.

CHARLES D. CLARKE.

BUFFALO.

At the Academy of Music Marie Jansen in Delmonico's at Six opened to a crowded house. The engagement proved a strong card. Miss Jansen in drama is a success, the co. is an excellent one, and the plot of the piece, although nothing remarkable for originality, is filled with delicious complications that give a vehicle for the star. Ignacio Martinetti whirls and pirouettes as during the Denman Thompson days of old. The week closed with W. H. Hudson's new play which was announced in last week's MIRROR as Legal Resources. The title has been changed to A Heroic Remedy. John Meech has taken a great interest in the new-born play and thinks well of its future. A number of New York theatrical people were present at the production, and the play will undoubtedly be seen in New York before the close of the season. Mr. Hudson's melodrama which was produced here last Summer, This Workaday World, is to be brought out by Manager Piton under the title A Man Among Men. Milton Royle's Friends 5.

The Star was closed the early part of the week, opening Thursday night in About Town. Russell's Comedians are clever enough to make a success of any play, and About Town is no exception.

Kathro, an opera produced by local talent, filled in two nights at the Star. The opera was written by Bloomfield and Hollister, two Buffalo men, and possesses considerable merit.

Charles A. Gardner in a new comedy drama, entitled The Prize Winner, had big houses at the Lyceum the entire week. Mr. Gardner on Sunday evening tendered to M. S. Robinson a benefit which was a pecuniary as well as artistic success. Manager Robinson is a very diplomatic man. During the past month one after another Sunday night performance has crept in, and the people have become so accustomed to benefits on the Sabbath night, that the prejudice of theatres being open on Sunday will gradually vanish. Mr. Robinson has completed his arrangements for another theatre and will probably open a new house with a roof garden before the year rolls by. New York Vaudeville Stars open 5.

At H. R. Jacobs' Theatre The Waifs of New York drew well, and furnished considerable excitement on Tuesday night. Lew Bloom, a member of the co., was dismissed without the usual two weeks' notice. Mr. Bloom demanded his two weeks' salary, which was refused him. He then secured an attachment and a disagreeable squabble occurred at the box office as to who should take the receipts. Mr. Bloom obtained his two weeks' salary, and the play proceeded. N. S. Wood 5.

BRET HART.

JERSEY CITY.

The Academy of Music had The Span of Life Jan. 28, and the week opened with a packed house. The Span is a good old fashioned melodrama, full of murders and shipwrecks and other pleasant things, but business is good, so "cut the cards." Miss Radcliffe plays her part charmingly. P. Aug. Anderson was good in the leading heavy part, with the exception that he makes too many gestures. The rest of the co. are from fair to middling, as they say in market quotations. Next week, commencing 5, that dear old stand-by, The Parlor Match, with Evans and Hoey at the head of the bill.

Gray and Stephens, at the new Opera House, did nicely, and so did the dogs. Eugene O'Rourke in The Wicklow Postman 5-10.

The dramatic association of the Jersey City Athletic Club are shortly to give a dinner at Taylor's Hotel.

W. F. Blande, ahead of The Wicklow Postman co., is in town, with a full stock of journalistic reminiscences and several three-sheet gags that have been posted on the dead walls of time till only—well, "Billy" is the only man who could tell them and live. Now to square myself, I will say in all sincerity, for a brilliant all around hustler and entertaining gentleman, send for Mr. Blande.

Harry Hyams, the more than genial treasurer of the Academy, is protesting because some forgetful individual in his mad haste to get a good seat at the opening performance of The Span of Life threw down a twenty dollar bill for a dollar ticket and overlooked the nineteen dollars' change. Harry smiles with the expression of the cat who ate the canary and says, "What's yours?"

The Theatrical Mechanics' Association, No. 2, of New York, give their services for the benefit of the poor of Jersey City, under the auspices of the Arion Society.

The Span of Life close their season on Saturday night, 3.

Evans and Hoey will make their last appearance in Jersey City in The Parlor Match next week.

J. S. Moore, advertising agent and chief usher of the Academy of Music, is a veteran in the business. He was seventeen years in the Standard Theatre, New York.

MILTON ROGERS.

WASHINGTON, D. C.

Good houses were the order at all of the Washington theatres last week.

A Mile White Flag was presented at the National, Americans Abroad 5-10.

The attraction at Albaugh's was Sol Smith Russell. Minnie Radcliffe, the leading lady, has many friends in this city, who note with great satisfaction the steady advance she is making in the profession. For several years she has been Mr. Russell's leading lady, and it is due to her to say that that artist has found her in every way worthy of her responsible position. She is a bright, charming, lovely woman, who endears herself to all, and it is certain that with her talents and ambition she will maintain a commanding position in the profession. The plays presented were April Weather and A Poor Relation. The latter play, however, did not elicit as much interest as the former. Mr. Russell has a very capable co. this season, but a change here and there in the cast might be advised. Annie Blancke is a clever and promising soubrette. The Old Homestead 5-10.

At the Academy of Music, Blue Jeans drew forth the Hoosier contingent and a good many other folk. It is interesting to note that the part of June was played by Anna Belmont, who was with Sol Smith Russell's co. two years ago, when he appeared here in Hanpy Valley. At that time Miss Belmont took the part of the Southern girl, and displayed ability, noted at that time by your correspondent. She has improved wonderfully, and is destined to better things ere long.

At the Bijou, George L. Montserrat and co. appeared in My Jack. The attendance was large. Oliver Byron in The Plunger and The Heart of Africa 5-10.

At the Lyceum, the City Sports put in a big business week. Gus Hill's World of Novelties 5-10.

EDWARD OLIPHANT.

DETROIT.

Robert Downing began his annual engagement at the Detroit Opera House on Jan. 29, in Samson and Delilah. Mr. Downing's work was of a high order, and the support was excellent, especially that of Eugenie Blair as Delilah. Tuesday and Thursday evenings and Saturday matinee Soumet's Gladiator was presented, and Samson was repeated at Wednesday matinee and Friday and Saturday evenings. Marie Tempest and the Whitney Opera co. in The Fencing Master 29-3.

The Power of the Press proved a drawing card at the Lyceum Theatre this week. The members of the co. are all satisfactory, and, assisted by the fine scenic effects, give a highly satisfactory performance. Alabama 5-10.

Pete Baker in Chris and Lena is receiving his many old Detroit friends at Whitney's Grand.

The Two Johns Comedy co. at Campbell's Empire Theatre is doing a good business. Mabel Eaton in La Belle Russe 5-10.

Master and Man, which was booked for Whitney's for next week, has been canceled. A Chip o' the Old Block and Vernona Jarbeau 12-17.

The local Lodge of Elks have arranged a fine programme for their annual charity entertainment next week.

F. K. STRAUSS.

NEW ORLEANS.

Stuart Robson in The Comedy of Errors is doing a big business at the Grand Opera House this week. It is a great production of the Shakespearean comedy, and the theatregoers are patronizing it well. Robson will play two weeks at the Grand.

Roland Reed in Dakota and Innocent as a Lamb is delighting his host of admirers at the Academy of Music. Clara Morris in repertoire 4-10.

Barney Ferguson in McCarthy's Mishaps at the St. Charles Theatre is playing to crowded houses every night. A Railroad Ticket 4-10.

Society here is very greatly interested in the coming engagement of Mr. and Mrs. Kendal at the Academy of Music.

The French opera season is rapidly drawing to a close. The period of benefits is upon us, and all the performances now being given are for the benefit of some of the principal artists in the troupe. Les Pecheurs de Perles was presented for the first time here.

Nothing definite has been done toward arranging for an opera season next year. The proposed opera association does not seem to meet with much success, and it is probable that the owners of the opera house will have to seek a manager somewhere. This is an excellent opportunity for an impresario of enterprise to get hold of a splendid institution.

Richard Mansfield is due at the Grand Opera House on Feb. 11; Joseph R. Grismer and Phoebe Davies in The New South Feb. 18; the Edward Stevens' Wang co. Feb. 25; Wilson Barrett March 4, and Coquelin-Hading March 11.

The elaborate scenery for Joseph Jefferson's great production of Rip Van Winkle has arrived in the city and is being touched up by the artist of the St. Charles Theatre, ready for opening at that house at an early date.

William Haworth, the author of The Nutmeg Match, The Flag of Truce and The Ensign, is in the city combining the pleasures of the carnival with the work of collecting material for a new drama.

Sydney Rosenfeld came to town with Roland Reed as his guest and incidentally he is taking Mr. Reed's measure for a new comedy he is to write for him.

All the members of the Lawrence Hanley co., which stranded here, have returned to New York. They had some assistance from fellow-actors in different cos. which helped to take them home. Mr. Hanley and his wife have gone to Los Angeles, Cal., where Mrs. Hanley will rest awhile.

Sam Kingsley, the agent of the Hanley co., has remained here with his wife and will witness the carnival festivities.

Joseph Warren Jefferson and wife are here awaiting the arrival of Joseph Jefferson in the latter part of the week. Mr. Jefferson will go to his plantation on the Teche, where he will remain until he begins his Spring season at the St. Charles Theatre in March.

Joseph Reynolds, in advance of The Crust of Society, the attraction following Clara Morris at the Academy, is in town.

W. H. Rollins, agent for Clara Morris, and E. G. Cook, for A Railroad Ticket, are here.

LAMAR C. QUINTERO.

ATLANTA.

At the Edgewood Avenue Theatre Edward P. Berry in pianoforte lecture-recital Jan. 29 to good business; Ross Jollities 5-6; Russell Comedy co. 12.

At De Give's Opera House Thomas Dixon, Jr., lectured on "Fools" 26 to a small audience, Senator John B. Gordon on "The Best Days of the Confederacy" 6; Duncan Clark's Women Minstrels 12-13; Baldwin co. 19-24.

Roland Reed presented Dakota and Innocent as a Lamb at the Grand 24-25 and matinee; splendid business. Mr. Reed kept the audience in a perpetual laugh and brought tears to eyes above lips that still smiled. He was called before the curtain and made a charming speech that was quite as funny as anything in the play. Charles L. Davis in Alvin Joslin 26-27 and matinee pleased a topheavy house. Frederick Warde and Louis James 31-2; Richard Mansfield 2, 3; University Glee Mandolin and Banjo Club 5; The New South 12, 13; Rhea 14, 15; McCarthy's Mishaps 16, 17; After Dark 20, 21; Natalie Operatic Concert co. 22.

The Actors' Fund Relief wired Chalice Carlton that she could be allowed $7 per week. She is in a critical condition at the St. Joseph's Infirmary.

Sydney Rosenfeld, the dramatist, was here 25 and will accompany Roland Reed as far as New Orleans where he goes to be present at the Mardi Gras festivities. At the present moment he is working upon a comedy for John Drew and also has contracted comedies for Nat Goodwin and Roland Reed.

W. J. Lamb in advance of the Warde-James co. mingled with his friends 26. He states that the co.'s business through the South has been good and that this section seems less affected by the hard times than any other.

Frank A. Slocum, representing Richard Mansfield, made a flying visit 27.

Mrs. John Drew, Alexander Salvini, Stuart Robson and Marie Jansen will be prime favorites at the Grand early in the Spring.

Boston Smith, the popular door-keeper at De Give's, is back from the Corbett-Mitchell contest. He was not taken in.

A. L. POWLER.

DENVER.

The opening of the new Lyceum was all that could be desired in every respect. The audience completely filled the cosy little house, and it was composed of some of the best people in the city. It was an enthusiastic gathering, too. The bill was Sydney Grundy's successful comedy, An Arabian Night, which continued through the week to the same satisfactory business. Here is the cast: Arthur Hummingtop, Covert Bennet; Joshua Gillibrand, Harry Corson Clarke; Ralph Ormerod, Theodore M. Browne; Dobson, S. S. Simpson; Rosa Colombier, Mabel Amber; Mrs. Hummingtop, Cecile Morris; Mrs. Gillibrand, Inez Mapelson; Daisy Maitland, Grace Holmes; Barbara, Lillian Abbey. The members all acted as if they had been together a whole season, so smoothly did the performance run. Each person's work deserved unqualified praise. Mr. Bennett's engagement, I believe, is only temporary. He succeeded George Herbert Leonard as leading man, owing to the latter's illness. Harry Corson Clarke is stage manager and gives his personal attention to that important detail. The setting in An Arabian Night was one of the prettiest ever seen in Denver. Week of 5 is the management will put on a comedy in which the co will appear as advantageously as in An Arabian Night. It will be My Awful Dad, preceded by the curtain-raiser, in which Miss Amber has been so successful, Art and Nature. Her associates in this will be Mr. Brown and Miss Morris, the ingenue and soubrette. One of the special attractions the house affords is the best orchestra in the city. Ferdinand Stark's men are exceedingly popular, and their permanent engagement will be an additional drawing card. The orchestra will give concerts every Sunday night.

John T. Kelly in McFee of Dublin drew well at the Tabor, especially on the opening, 29. His support was good. Black Crook 5-10.

At the New People's Sackett's stock co. produced The Shaughraun, with Johnny Williams as Con, a part that he plays well. Prices have been reduced at this house, the highest price being thirty cents.

W. P. PEABODY.

INDIANAPOLIS.

Americans Abroad, presented by Mr. Frohman's co., played to good business at English's Opera House Jan. 26, 27. U. T. C., with pugilist Peter Jackson as the special attraction, played to top-heavy houses. The Lilliputians 8-10.

A Brass Monkey 25-27 had a profitable three nights' engagement at the Grand Opera House. German Theatre co. 1; Gloriana 2, 3; Williams' Meteors 5-10.

At the Park Theatre, A Cracker Jack opened to the usual big Monday business 22, both afternoon and evening, and indications point toward a banner week. Carrie Esler, the soubrette, is clever in her songs and dances. Earl Atkinson, an Indianapolis boy, played the part of Thomas Carrington very satisfactorily, and elicited much applause from his friends. Mr. and Mrs. Robert Wayne 5-7. The Diamond Breaker 8-10.

Irwin Brothers' Comedy co. opened to good business at the Empire Theatre 29. Ruby Hart, Bessie Gilbert, Ryan Forrester, and Moulton are leading features of this co. French Folly co. 5-10.

Messrs. Dickson and Talbott have engaged the Williams' Meteors for a week, giving society people an opportunity to see high-class vaudeville.

"Bert" Dasher, of Hoyt fame, spent a short time visiting friends and relatives at his home here.

Albert G. Owens, who managed Dickson and Talbott's Theatre at Columbus, O., has returned to this city, taking the place of Romeo Johnson as advertising manager of this firm.

GUSTAV A. RECKEN.

SAN FRANCISCO.

SAN FRANCISCO, Jan. 30.

The New Boston Howard Athenæum Specialty co. opened at the California last night to a crowded house. The Howards remain until the 10th prox., and will be followed by John T. Kelly in McFee of Dublin.

The Palmer co. at the Baldwin appeared last night in Henry Arthur Jones' Saints and Sinners, with H. M. Stoddart in his celebrated part of the Rev. Jacob Fletcher. The attendance was poor. It is hard to explain why the season thus far has not been more successful. No cause can be assigned to the unwarmness of our people in not patronizing the Baldwin, for certainly a finer company has seldom been seen here. Next Monday night Henry Pettit's drama, A Woman's Revenge, will be presented, and on Feb. 12 Augustus Thomas' Alabama will be revived.

The Beggar Student having proved such a good draw at the Tivoli Opera House last week, has been retained until further notice.

Colonel Daniel Boone and his wonderful performing lions and other animals on exhibition in a specially constructed arena at the Mid-Winter Fair.

A tanning camp, indicative of the days of '49, with theatre, dance hall, gambling den, restaurant, etc., is also a feature at the Fair. It is a correct representation of the old days in California.

To-morrow afternoon at the Grand Opera House the Press Club of this city will tender its annual benefit, the proceeds of which are to be devoted to "Press Day" at the Fair, and twenty-five per cent. of the press receipts given to the Actors' Fund of the United States. Every place of amusement here will be represented, and doubtless the affair will be a pecuniary success.

HARRY T. LASK.

CHARLESTON.

Charles L. Davis in Alvin Joslin Jan. 29; light houses; weather unfavorable. Manager Saylor reports a profitable season all through their tour of the South from the Pacific to the Atlantic Ocean.

Clara Morris 26, 27 in Claire and Camille to liberal patronage.

Sheridan Knowles' Virginius was revived 29 by the Warde and James co. to a fair audience at increased prices. Fanny Bowman after several years' association with the co. is now leading lady, and made a pleasing Virginia.

The most profitable and fashionable event of the season was the appearance of Richard Mansfield 30 in A Parisian Romance to the capacity of the house.

Among the coming attractions are New South 1, McCarthy's Mishaps 13, Salvini, Still Alarm.

The site of the recently destroyed Grand Opera House will be put up for sale shortly. It depends altogether on who purchases the lot whether the theatre is ever rebuilt.

Manager William Harris, of Rich and Harris, the Boston theatrical managers, and George C. Adams, of Albany, N. Y., formerly an operatic composer, passed through the city 28 on their way north from Florida.

R. M. SOLOMONS.

MINNEAPOLIS.

At the Grand Opera House Mr. and Mrs. Kendal made their initial bow to a large audience Jan. 29 in A Scrap of Paper. The house was filled with a representative gathering. Mr. and Mrs. Kendal made a favorable impression, and their support was uniformly good. Fanny Davenport 1-3; Primrose and West's Minstrels 5-10.

At the Bijou Opera House Hallen and Hart presented their new version of The Idea to large and enthusiastic audiences week of 29-3. The specialties were all of a very high order. Lost Paradise 4-10.

At the Lyceum Theatre Mrs. Scott-Siddons gave dramatic readings Jan. 25 for the benefit of the High School. She was assisted by Miss Clara Murray, harpist.

The Blumenberg Concert co., with Mme. Gutbery as prima donna, appeared in concert at the Lyceum Theatre to the capacity of the house 31.

F. C. CAMPBELL.

KANSAS CITY.

Corinne in Hendrix Hudson played to S. R. O. at the Grand Opera House for several performances and finished week of Jan. 28-3 to large houses. Frank Daniels 4-10.

Tuxedo drew excellent houses at the Coates 29-31. The piece has been considerably changed since last season. Hughie Dougherty returns to his first love the stump speech, and was well received. Ida Fitchugh also made a good impression.

Wang played a fine engagement at the Coates 1-3 with Edward Stevens and Virginia Earle in the leading roles. The co. was excellent and the scenery and costumes rich and effective. The Kendals 10.

Murray and Mack in Finnigan's Ball opened to a crowded house at the Ninth Street Opera House 28-3. Midnight Alarm 4-10.

Lilly Clay Burlesque co. comes to the Gillis 6-10.

Colonel Roscoe gave lectures on the World's Fair illustrated by stereopticon views at the Auditorium 30, 31, which were very interesting and fairly attended. Night Bells 4-10.

FRANK B. WILCOX.

OMAHA.

James O'Neill presented Monte Cristo at the Boyd Jan. 23, 24, and gave a very finished performance. Unfavorable weather prevented many from attending. John T. Kelly in McFee of Dublin to small business 26, 27. Truss' Wang co. 28-30; large business. While the principals are vocally weak, the chorus is large, well trained, and pleasing to the eye. The stage setting and costuming are bright and attractive.

At the Fifteenth Street Theatre Al. G. Field's Minstrels to good business 29-31. A number of good specialties are sandwiched between first-class minstrelsy, while the vocal selections are new and well rendered. Fanny Hill's Burlesque co. opened a week's engagement 29 to a large house.

J. R. RINGWALT.

GALVESTON.

Alba Heywood was at the Tremont Jan. 22-24 with Edgewood Folks and with fair success. This young actor made quite a hit, being clever, versatile and earnest. James H. Wallick in The Blue Grass King attracted a good-sized audience 26. The horses are, as usual, the principal support and perform their duties with customary skill. George W. Monroe and Rhea 5-10.

Remenyi the violinist was in the city last week and appeared at a concert given by the Quartette Society at Harmony Hall 26. He was at his best and proved the feature of the entertainment.

C. N. RHODE.

ST. PAUL.

At the Metropolitan Opera House Fanny Davenport, supported by Melbourne MacDowell and an excellent co., presented Cleopatra Jan. 29-31 opening to a large and fashionable audience. Mr. and Mrs. Kendal 1-3.

At Litt's Grand Opera House Charles Frohman's co. presented The Lost Paradise 28-3, opening to full houses and appreciative audiences. Robert Gaylor as Sport McAllister 4-10.

At the People's Theatre George Wessells' stock co. continues to present popular dramas in a very creditable manner to fair business.

GEORGE H. COLGRAVE.

Annie Dacre, of the James K. Hackett company met with a strange accident in Memphis the other night. Miss Dacre performs a song and dance specialty in addition to her regular work, and while responding to a third encore of her specialty, she tripped in the chain that guarded the footlights and fell headlong into the orchestra enclosure. Two of the musicians caught her in their arms, and a dozen of the audience ran to her relief. Miss Dacre was lifted upon the stage by many hands, heartily applauded by the audience, and continued her work. She was injured more than was at first thought, but has remained in the bill.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (I. Tannenbaum, manager): Wards and James in Virginius Jan. 22, packed house at advanced prices. Roland Reed in The Woman Hater at regular prices 27; S. R. O. Mr. Reed is a great favorite here and never fails to pack the house.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Aunt Bridget Jan. 15; fair audience.

DECATUR.—ECHOL'S OPERA HOUSE (W. C. Yates, manager): Snapped by the Light of the Moon delighted a small audience Jan. 26; Anna Eva Fay 2; Duncan Clark 3.——ITEM: Ida Wells, of Fowler and Warmington's Comedians, who has been ill some weeks on the road, was taken to Nashville 26 by Manager Fowler for medical treatment.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Pauline Hall Opera co. in The Honeymooners Jan. 22; crowded house at advanced prices. Peck's Bad Boy co. 27 and matinee; very poor business.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): By Wits Outwitted Jan. 22; fair house. Peck's Bad Boy 23; Paulding-Craigen 1; Field's Minstrels 3.——ITEM: First-class attraction can do good business here for the next three months, as payment for Government bonds will be made to the Cherokees shortly, and a large amount of money will be in circulation.

CALIFORNIA.

LOS ANGELES.—CALEY THEATRE (H. C. Wyatt, manager): Patti Rosa Jan. 22-24; good business. Fanny Rice in A Jolly Surprise and Miss Innocence Abroad, 25-27, drew large houses. Dan Sully 1-3.——BURBANK THEATRE (Fred A. Cooper manager): Charles McCarthy in One of the Bravest filled the house week of 22. Billy Emerson in Muldoon's Picnic, 29, 30.——ITEMS: George W. Purdy is with us once more and has nothing but good business to report. Al Morrissey's name as a prophet is without honor here now as he advised the "boys" to bet on Mitchell. Billy Emerson is here looking up his many friends.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Dan Sully in The Corner Grocery and Con Conroy, the Congressman, to light houses, Jan. 29 30, owing to inclement weather.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Fanny Rice appeared in A Jolly Surprise Jan. 22, good business.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Fanny Rice delighted a large audience Jan. 22. The Rasign 8.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Prodigal Father, with Maggie Cline featured, to a fair house Jan. 25. Monte Carlo 26 pleased a large audience. The Country Circus 27, well adapted and staged for the provinces, was well received. Master and Man 29; fair house. Aristocracy 30 was attended by a fashionable audience. Gus Heege, the original Swedish dialect comedian, amused a good sized house 31. John L. Sullivan 3; Baker Opera co. 5-10.

BRIDGEPORT.—PARK CITY THEATRE (Walter L. Rowland, manager): Rice's Venus, with a most superb cast and Camille D'Arville, Jan. 23 brought out the S. R. O. sign early. Prince Kam is as clever an entertainer as ever. Marie Jansen closed the week of 22 in McDonough's piquant Delmonico's at Six to big business. J. L. Stoddard's lecture, "Glories of India," 31; large house. Monte Carlo 1; T. W. Keene 2; A Temperance Town 5; Girl I Left Behind Me 6.——GRAND OPERA HOUSE (Jennings and Belknap, managers): Fay Foster Burlesquers 23; fair business. Charles Cowles in The Busters 2-3; London Sports 5-7; Sefton Opera co. 8-10; Lord Rooney co. 12-14; Cleveland's Minstrels, benefit of Theatrical Mechanics' Lodge, 26.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Rice's co. presented Venus to the largest and most fashionable house of the season Jan. 26. It has since been learned that Camille D'Arville remained in New Haven, an understudy singing her role. The substitute resembled Miss D'Arville so much that a majority of the audience were completely deceived. The Prodigal Father and Maggie Cline to a small but well-pleased audience 30.

WATERBURY.—JACQUES OPERA HOUSE: Under the City Lamps attracted a fair-sized audience Jan. 26. On 29 The Prodigal Father pleased a large audience. On 30 John L. Sullivan in The Man from Boston to an audience that filled the house.——ITEM: While in this city John L. Sullivan was the guest of Roger Connor, the famous first baseman of the New Yorks.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Venus packed the house Jan. 22, and delighted everybody. Country Circus (Mo. 23-25; good house. The Rustler 29; small house. Yon Yonson 2; Girl I Left Behind Me 5.——OPERA HOUSE (Alf. T. Wilton, manager): A Piece of Steel, by the Reinhardt and Seilheimer co., played to good business, and gave a satisfactory performance. The Clemenceau Case 5, for four nights.

SOUTH NORWALK.—OPERA HOUSE (I. M. Hoyt, manager): Mr. and Mrs. Oliver Byron in The Heart of Africa 2, with matinee 3; evening of 3 they will present The Plunger.——MUSIC HALL (William H. Knapp, manager): Keilar Jan. 27; good house and well-pleased audience.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Hoss and Hoss Jan. 29; light business. The co. was deserving of a large house.

WILLIMANTIC.—LOOMER OPERA HOUSE (I. H. Gray, manager): Monte Carlo was presented to a good house Jan. 27.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Sexton's Minstrels opened a two nights' engagement Jan. 19, 20 with matinee to the largest business ever known here. Three Sr. Felix Sisters booked for Feb. 19-26.——ODD FELLOWS' OPERA HOUSE (W. Hunt Harris, manager): The Hotel Page co. opened for a two weeks' engagement 15. They played to good houses for two nights, but did not fill out the engagement on account of subsequent poor business. Performances fair. The four Rogers Sisters booked for week of Jan. 29 at popular prices.——ITEMS: George Hall's Colonial Railroad Show has opened for two weeks here. Good attractions will do paying business here.

TAMPA.—CASINO (R. P. Abern, manager): The four Rogers Sisters in Little Lord Fauntleroy (matinee) Jan. 27. Little Mabel Paige in a Spanish Romance 29, both to fair business. Dewey Heywood Concert co. 12.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Partridge, manager): Charles L. Davis in Alvin Joslin Jan. 23; good business. Lillian Lewis 25, 26, including matinee, in Good Bye Sweetheart and Credit Lorraine to first-class houses. Clara Morris 30; Guide Rasin 1.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Lillian Lewis in Good Bye, Sweetheart pleased a large audience Jan. 29. This star's support is decidedly weak, and the contrast made quite apparent by Lillian Lewis' fine acting.

WATKOSS.—OPERA HOUSE (W. P. Whipley, manager): Ovide Musin Jan. 23; good house. Audience pleased.

ALBANY.—GRAND OPERA HOUSE (Wight and Harris, managers): Faust and Marguerite was presented by the Lafaudie-Rowell co. Jan. 24 to a fairly good house.

ABBEVILLE.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Charles L. Davis in Alvin Joslin Jan. 24; moderately large audience. Faust by the Francis Labadie and Hattie Rowell co. 25; small audience. The Rose Jolity co. 29, 30.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Clara Morris in Claire Jan. 23; crowded house. Wards-James comb. 30 in Othello; packed house.

SAVANNAH.—THEATRE (T. P. Johnson, manager): Charles L. Davis in Alvin Joslin Jan. 22; good business. Wards and James in Virginius, Julius Cæsar, and Othello pleased large audiences 26, 27 and matinee, at advanced prices. Clara Morris in Renee de Moray to S. R. O. 29. Professor A. Loisette on "Assimilative Memory" 30

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (J. S. Flaherty, manager): Hanlon's Fantasma Jan. 22; S. R. O.; 23; fair attendance. A Trip to Chinatown 27; S. R. O. Frank Lane and Geraldine McCann as Reuben and Cynthia made a big hit, and also John Braun in his whistling specialties. Black Crook 7, 8; Tuxedo (Hughey Dougherty's) 9; Wards and James 13; Gus Williams 14; Y. M. C. A. Lecture 15; County Fair 26.——KAPIER'S THEATRE (Gus Kapier, manager): Business for the past week has been very gratifying to the management. Curs and Lena and Stricken Blind by the stock co. this week.——ITEMS: Henry Myers, of New York, a veteran showman, was the guest of Colonel Jack Flaherty for the past week. He is contemplating putting on an attraction here in the near future.—Harry Sloan and Eddie Dunn, in advance of Lewis Morrison's Faust co., and Frank Daniels were at the last meeting regularly initiated into the sublime mysteries of Colonel Jack Flaherty's "Hamhead Lodge." A banquet and an impromptu social were held in their rooms.—Owing to Southern attractions, the past week for brother "ramheads," who are all pugilistically inclined, the vote by mail for the election of officers was very slow, so it was decided by the trustees to hold the polls open for another week.—Colonel "Jack" of the Grand has no reason to complain of business the past week. Out of three performances the S. R. O. sign was out twice.—The dressing rooms have undergone a complete change. They have all been repainted and repapered, and carpeted; new lavatories, mirrors, and everything necessary for the comforts of their occupants.—The Opera House Bill Posting Company (J. H. Flaherty, proprietor) have erected what is said to be the highest stand in Central Illinois, nearly one hundred feet high, and is adorned by a 24-sheet of Frank Daniels.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): The Black Crook Jan. 30; crowded house. Two Orphans 6.

QUINCY.—EMPIRE THEATRE (J. Strasilipka, manager): The Lost Paradise by an excellent co. Jan. 23; large audience. Carleton Opera co. 26, 27; fair houses. Primrose and West's Minstrels 29; big house and well-pleased audience. Frank Daniels 31; Tuxedo 3.——DOERR'S OPERA HOUSE (A. Doerr, manager): Coate Dramatic co. 23-27; good attendance. The Howard Stock co. opened 29 a week's engagement to a crowded house.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): A Trip to Chinatown Jan. 26; crowded house. New Orleans Jubilee Singers 27-30; poor business.——SCHROEDER'S OPERA HOUSE: Master Demerest, the six-year-old pianist, pleased a critical audience 27.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Vernona Jarbean Jan. 19; good business. Field's Minstrels 27; full house. Fantasma 29, 25; crowded houses. 8 Bells 25; Tuxedo 5; Wards-James 10; Wang 13; Breezy Time 15; Mavourneen 20.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mullikin, manager): Paul Kauvar to a good-sized audience Jan. 25. Pay Train 30; Ferris Comedians 1-3.

ALTON.—TEMPLE THEATRE (W. R. Sauvage, manager): Gloriana, with the curtain-raiser, Sweet Will, drew a large audience Jan. 22. Frank Daniels in Little Puck 17; The Vendetta 31; James H. Riley 22.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Hoyt's A Trip to Chinatown delighted a large and fashionable audience Jan. 25. Hanlon's Fantasma drew crowded houses 26, 27.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): Lost in New York Jan. 29; S. R. O.

GALESBURG.—THE AUDITORIUM (F. E. Bergquist, manager): A Breezy Time Jan. 24; light business. Spider and Fly 27; good house. Primrose and West's Minstrels gave a good performance to a good house 30. Carleton Opera co. 31; good advance sale. Rice, Wolford, Sheridan and Co. 5-7; Milton Nobles 8; Tuxedo 10; Frederick Warde and Louis James 12; County Fair 15; P. and O. Band Concert 17; Fantasma 21, 22; The Power of the Press 24.——OPERA HOUSE (F. B. Kirch, manager): Leonzo Brothers to fair business 23, 3.

AURORA.—EVANS' GRAND OPERA HOUSE (Fred. Schickler, manager): A Turkish Bath pleased a large house Jan. 27.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Felix Morris Jan. 19; A Trip to Chinatown 24; both to good house. 8 Bells 31; Black Crook 5, 6.

ELGIN.—DUBOIS OPERA HOUSE (F. W. Jenkin, manager): Bob Burdette lectured on "Good Medicine" to S. R. O. Jan. 29. The advance sale of Colonel Robert G. Ingersoll's lecture on "Abraham Lincoln" is very large. Julia Marlowe 9.

INDIANA.

VINCENNES.—GOLDEN'S OPERA HOUSE (Frank Green, manager): Gloriana, with Emily Bancker in the title role, was presented Jan. 22 to fair business. Leonzo Brothers, with their "dramatic dogs," presented border plays 25-27 to top-heavy houses.

GREENSBURG.—GRAND OPERA HOUSE: Is Marriage a Failure? Jan. 26; large audience.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Two Johns co. Jan. 24; Paul Kauvar 26; fair business. Lillian Kennedy 31 canceled. Laughing Girl 1; Stetson's Uncle Tom 3.

PERU.—EMERICK'S OPERA HOUSE: The Jessie Couthoui Entertainers 2; large advance sale.

SEYMOUR.—GRAND OPERA HOUSE (F. O. Cox, manager): Benanav and T. B. Brock in The Nabobs Jan. 23; fair-sized audience. The Jessie Couthoui Concert co. 25; good house; performance well received. Carroll Johnson in The Irish Statesman 30; fair house; good performance. Lost in New York 1; William A. Coolidge, the African explorer, 7.——ITEMS: J. P. Fagan (our townsman), in advance of the Reynolds show, was here the greater part of last week, and left for Chicago 29.—THE MIRROR hereafter will be found on sale at the bookstore of Manager F. O. Cox.

EVANSVILLE.—GRAND (Venneman and Groves, managers): Little Tycoon Jan. 23; fair house. Lost in New York 30.——PEOPLE'S (Venneman and Groves, managers): A Cracker Jack 29, second time this season; crowded house. The Fast Mail 1-3; Skipped by the Light of the Moon 4.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Alabama, with F. C. Bangs as Colonel Prescott, pleased a good house Jan. 25. Paul Kauvar 2.

BRAZIL.—MCKEEGAN OPERA HOUSE (Will A. Miller, manager): The Danger Signal to a good house Jan. 27; performance excellent. Carrol Johnson in The Irish Statesman 1; Paul Kauvar 3.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McKinley, manager): Alabama was given Jan. 23 to a large audience. A Trip to Chinatown 29, and 8 Bells 30; both to good business. U. T. C. 1.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Lost Paradise Jan. 25; large and fashionable audience; fine performance. The work of that virile actor, Forrest Robinson, was capital and elicited volleys of applause. Frank Jones' Country Cousin co. in Nanon 29, for benefit of the unemployed poor, to a large and brilliant audience. Morrison's co. in Faust gave a fine performance 30; S. R. O.——ITEMS: Alice Vincent, the prima donna of the Carleton Opera co., was entertained while here by old school friends of hers now residents of this city.—After the performance 29, Manager Chamberlin tendered a complimentary supper to W. H. Fitzgerald, tenor of the Carleton co., and his charming wife, which proved a rarely enjoyable affair. Your correspondent was one of the guests of the occasion.—Business at the Grand is showing a marked improvement, and the indications are now that the hard times spirit of evil will soon be exorcised.

DECORAH.—GRAND OPERA HOUSE (C. J. Wager, manager): Lost Paradise was presented Jan. 27 by one of Charles Frohman's capable cos. The audience, which was very large, were more than delighted. Milton and Dolly Nobles in The Phœnix 1.——STEVEN'S OPERA HOUSE (George Higgins, manager): May Bretonne Repertoire co. at popular prices week of 29-4.——ITEMS: The always popular J. Duke Murray, representing Milton Nobles, was here 27 long enough to swap lies with some of the boys.—Manager Macnamara, of The Lost Paradise co., made many friends while here, and expressed himself as being delighted with the business done here, and was surprised to know that there was a one-night stand of 5,000 people that could give him a $500 house. He also was surprised that Decorah has Opera House managers who buy their own seats. The co. jumped to St. Paul by special train, leaving after the performance.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): John T. Kelly and a very capable co. presented McFee of Dublin to good business Jan. 23. Charles Dickson presented his new play, Admitted to the Bar, to good business 30.——GRAND OPERA HOUSE (William Foster, manager): Wang, with Edwin Stevens and Virginia Earl in the leads, gave three very satisfactory performances to large business.——ITEMS: Ethel Lynton, who dislocated her knee at Dubuque, joined the co. at Omaha 28. Her part was very well taken by Louise Brooks.—The Dr. Bill co., which appeared at Foster's Opera House 22, disbanded and left for the East 24.—Spider and Fly 1; Hanlon's Fantasma 2, 3; Mr. and Mrs. Kendal 5; Gus Williams 8; Niobe 9.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Stevens' Wang drew a very large audience Jan. 25. Next to Mr. Stevens, Virginia Earl was the favorite. Spider and Fly had a good house 30. Primrose and West's Minstrels 31.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Edwin Stevens in Wang, supported by a good co., drew to the capacity of the house at advanced prices Jan. 23. Lionel Copley as Marie made a decided hit. Miss Copley was a former resident of this city. M. B. Leavitt's Spider and Fly 24; fair business. Marie Heath in A Turkish Bath pleased a good house 26.——ITEMS: Miss Lynton, the widow in the Wang Opera co., is still confined to the Julien House with a badly sprained knee, resulting from an accident on the stage Tuesday evening.—James McCabe, the Irish policeman in A Turkish Bath, is a Dubuque boy, and was recalled again and again.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Tuxedo Jan. 23; large audience. Faust, with Porter J. White as Mephisto, packed the house 26.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Fanny Hill Burlesque co. Jan. 22; fair business. The Black Crook pleased a large audience 26.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Andrews' Opera co. Jan. 23; big business. The Burglar 7; Corse Payton 12-17.

DAVENPORT.—BURTIS OPERA HOUSE (Chas. T. Kindt, manager): The Black Crook Jan. 23; fair performance to a large house. Wang 24; S. R. O. The advance sale for this performance, thourn at advanced prices, was the largest in the history of the Opera House. The Lost Paradise to a large audience 26; Spider and Fly to fair business 28.

CLINTON.—DAVIS OPERA HOUSE (H. F. Tate, manager): Spider and Fly Jan. 25; good business. Fitz and Webster's Breezy Time 31.——ITEM: Edwin P. Hilton joined the Spider and Fly co. here as manager.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, manager): Blumenberg Concert co. Jan. 26; Charles Dickson in Incog 30; A Breezy Time 31; Gus Williams 10.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Frohman's Lost Paradise to good business Jan. 24. Soeridan Rice comb. 25-27; fair business. Lewis Morrison in Faust 29; large advance sale.

CARROLL.—MUSIC HALL (B. Dreese, manager): John D'Ormond Jan. 22-27; fair business.——ITEM: Florence Mae Davis joined the co. here 22. Barlow Brothers 2.

MUSCATINE.—COLUMBIA OPERA HOUSE (N. G. Munroe, manager): Eugene Tompkins' Black Crook co. Jan. 25; large house. A Breezy Time co. 27; fair-sized house.

FORT DODGE.—FESSLER OPERA HOUSE (G. P. Ranain, manager): Van Dyke and Eaton Jan. 25-27; fair business. Kirk Armstrong and Pete Peterson 2; Otis Turner Theatre co. 5-10.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Tuxedo Jan. 24; fair house. Field's Minstrels 25; fair-sized audience. Gus Williams 3.

PORT MADISON.—ACADEMY OF MUSIC (C. H. Salisbury, manager): Frank Jones in Our Country Cousin Jan. 29; fair business. A Breezy Time 4; Zabbo's Burlesque co. 10.——NEW OPERA HOUSE (C. W. Peters, manager): Fort Madison Choral Society 3 (home talent); Milton and Dolly Nobles 6; A Pair of Kids 9.

REDEUR.—OPERA HOUSE (D. L. Hughes, manager): The Hall Crowell co. opened a week's engagement Jan. 22 to a packed house at popular prices, but a blizzard interfered with their business the next night, and the co. disbanded at the end of the week.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Notwithstanding our season in Topeka was slow to introduce any attractions of particular merit, we have been very fortunate the past two months, but the climax was reached the week just ended, when our theatregoing people had an opportunity of witnessing Sardou's Cleopatra and La Tosca as presented by Fanny Davenport and her magnificent co. The advance sales were enormous for each of the three evenings, Cleopatra being given 22, 23 and La Tosca 24, and the house, which is one of the largest west of Mississippi River, was packed each night of the engagement. Miss Davenport and her co. are much too well known to require any comment; enough to say that all present were more than satisfied with the entertainment, and many attended all three performances, although the prices were just doubled. James O'Neill in his old-time piece, Monte Cristo, visited Topeka 27 with a very able co. supporting him, and succeeded in drawing a large house also, which shows what his name will do, coming as he did in the wake of Fanny Davenport and playing himself to advanced prices, making four attractions at advanced prices in the week. The production of Monte Cristo is all that could be asked or expected, and the audiences were well pleased. Next, Gus Williams, Al. G. Field's Minstrels, Fantasma and 8 Bells.——CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Fanny Hill's Burlesquers drew a large audience 26, and presented a very good vaudeville entertainment, carrying some clever specialty people, including the Livingstone Family, the Merton Sisters, and Mandine, who does a good specialty on an inclined wire, sliding by her teeth, etc.——GOSSIP: Lillian Leahy, formerly with Wilson Barrett, later with Augustin Daly's cos., joined James O'Neill's forces at Topeka, succeeding Lucie Celeste as Mercedes in the cast of Monte Cristo.—J. G. Vogel in advance of Al. G. Field's Minstrels, was in Topeka last week.—The Livingstone Family, now with Fanny Hill's Burlesquers, signed with Sells and Rentfrew's Circus, wintering in Topeka, while in the city.—George W. June, ahead of Gus Williams, who is booked for an early date at Topeka, was in the city last week.—O. T. Crawford is in Chicago organizing a repertoire co. for the road.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Manara's Minstrels Jan. 15; fair business. The Burglar 19; Samuel J. Burton and Lillie Coleman in St Perains 20; both to good business.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): A. Q. Scammon co. in The Burglar Jan. 22; small house. The Chicago Woman's Quartette drew the largest house of the season 23. Entertainment very pleasing.

ATCHISON.—THEATRE (E. S. Brigham, manager): James O'Neill in Count of Monte Cristo drew one of the largest and most fashionable audiences of the season Jan. 26. The Corse Peyton Comedy co. 29-2.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): St Plunkard Jan. 31.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): J. C. Lewis in St Plunkard Jan. 23; small audience.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): James O'Neill in Monte Cristo Jan. 22; large audience. Side-Tracked 24; fair business. Fanny Hill Burlesque co. 25; small house. Gus Williams in April Fool 28; good business.——CHICKERING HALL (C. Hoffman, manager): Dr. H. L. Faist, mesmerist, 22-27; fine business.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): Vernona Jarbean Jan. 26; good performance to a small house. Little Tycoon 27; fair house. Mrs. Tom Thumb 30, matinee and evening. Land of the Midnight Sun 1; In Old Kentucky 6; Snapped by the Light of the Moon 9; White Squadron 13; Black Crook 15.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Deming's Minstrels did not raise the curtain Jan. 24 on account of a small house. Extreme cold weather the cause. Little Tycoon 26; crowded house. Vernona Jarbean 27; fair business matinee; small, evening. Land of the Midnight Sun 2, 3; Campanari 6.——ITEM: In a short while a benefit will be tendered John McCracken. The persons to take part are mainly members of Allan Darnaby's Bright Idea co., assisted by Margaret Ingles, who was with Mr. Darnaby last season.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Deming's Minstrels Jan. 25; fair-sized house; poor performance. Davis U. T. C. 30; crowded house. Model Comedy co. 5-11.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Vernona Jarbean and a very good co. gave Starlight to excellent business Jan. 24. Lost in New York 29; fair business. Rev. Thomas Dixon, Jr., lectured on "Backbone" to a large and well-pleased audience 26.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Paulding and Craigen in A Duel of Hearts Jan. 26; good house. Adele Ritchie in The Algerian 30; Reinemy 31.

MAINE.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Paul's New England Theatre co. week of Jan. 29 in repertoire.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Sam C. Young's Mexico co. opened a week's engagement Jan. 29 to a small house.

FREDERICK.—OPERA HOUSE (Frank B. Rhodes, manager): Struggle of Life Jan. 26; fair business. Guy Brothers' Minstrels Feb. 6.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Walter Sanford's Struggle of Life Jan. 23, 24 gave the most satisfactory performance of the season; business light. Archie Boyd and his excellent co. 29 pleased a small audience; rainstorm. Girls from California 6; Guy's Minstrels 9; Wilfred Clark 15; George Dixon 19.

MASSACHUSETTS.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Prof. Oscar K. Greason, the horse trainer, drew fair houses Jan. 25-27. Dick O'Brien's specialty and sparring contb. gave a fair performance to a light house 29.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Andrew P. Sevmour, mind reader, Jan. 27; small audience; very stormy. Thomas W. Keene in Othello 29; fair house; again very stormy. Mr. Keene's Othello and Frank Hennig's Iago were generally commended. Adelaide Fitz Allen as Desdemona, and Henrietta Vaders as Emilia were entirely satisfactory. Pat Rooney Comedy co. 30 in Lord Rooney; fair audience.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Duncan B. Harrison opened his season here Jan. 27 presenting The Paymaster to a small audience. Heaviest snow storm of the Winter. Willie Collier drew fairly in Hoss and Hoss 30; general satisfaction. America's All Star Specialty co. 31; small house. Prodigal Father 6; Henry E. Dixey in Adonis 7; Country Circus 9, 10.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Hoss and Hoss Jan. 25; good business; fine performance. The Tornado 29; The Stowaway 2. John L. Sullivan in The Man from Boston 6; George Grossmith 8; Pulse of New York 9; Two Chums 15.

MILFORD.—MUSIC HALL: Klaw and Erlanger's co. in The Prodigal Father, with Maggie Cline, a Dixey and Rice's co. in Adonis 9. John L. Sullivan in The Man from Boston 14.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Rooney Musical Comedy co. Jan. 24; good house. John L. Sullivan 12.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Marie Sanger Jan. 27; fair-sized audience. The Rustler 30; large audience. Hoss and Hoss 2.——ITEM: Pansey Parker, late with the Hanlon's Superba co., is staying at the Essex enjoying a much needed rest. Miss Parker is not going to travel until next season. She is under contract with the Hanlons'.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Marie Wainwright and a capable co. presented The Social Swim to a small but well-pleased audience Jan. 24. The Atkinson Comedy co. in Peck's Bad Boy, matinee and night, of 27, amused fair houses. Thomas W. Keene 31; Isle of Champagne 1; Country Circus 2, 3.——MUSIC HALL (Thomas and Watson, managers): The stock co. in Passion's Slave, with the Imperial Quartette as a special attraction, attracted large houses 22-27.——BIJOU THEATRE (Ed. C. Bascom, manager): The Marie Rosteile Burlesque co. to large houses 22-27.——ITEMS: The World's Fair co. of Esquimaux gave exhibitions 18-20 to light business.—Manager Heath, of Peck's Bad Boy, although on duty, is all with the grip.—Manager Cosgrove is in New York on business.—The Lowell Orchestral Society had a well attended recital 27.—Mrs. Elizabeth B. Custer gave a reading on "Garrison Life" to fair business 30.

WESTFIELD.—OPERA HOUSE (A. B. Furrow, manager): The Tornado Jan. 30; blizzard; small audience.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Baker Opera co. Jan. 27, 28; light business; excellent co. Monte Carlo 26; fair house. Trinity Glee Club 31; Master and Man 1.——ITEM: Christopher Clarke, of this city, will manage George Grossmith in his New England tour.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Side Tracked to fair business Jan. 29.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Marie Jansen in Delmonico's at Six gave a pleasing performance to a good house Jan. 29. Marie Wainwright in The Social Swim 26; small audience. America's All-Star Specialty co. 27; fair business. Isle of Champagne 31.——CITY HALL: Bill Nye and William Hawley Smith Jan. 25, and The Boston Rivals 29; both to good-sized houses.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Monte Carlo Jan. 24; Hoss and Hoss 26; both to good business. Master and Man 30; poor attendance. My Colleen 7.——EMPIRE THEATRE (Bunnell and Monk, managers): The Prodigal Father and Maggie Cline 29; full house.

SOUTH ADAMS.—WILSON OPERA HOUSE (T. Hanley, manager): J. E. Toole in Killarney and the Rhine pleased a good attendance 3. John L. Sullivan 7; Zeb billed for this house has cancelled all dates in this vicinity.——ODD FELLOWS' HALL (G. Formhals, manager): Bill Nye and William Hawley Smith filled the hall at advanced prices; everybody pleased. This hall is to be entirely remodeled, a new floor, gallery, new system of lighting and other improvements.——ITEMS: The Music Festival, which is an annual occurrence, will take place this year April 30 and May 1, and will eclipse all previous efforts.—The lease of the new Columbia Theatre to Thomas F. Heslin, who for some years was connected with the Wilson Opera House, has been declared off owing to a misunderstanding. The house is now under the management of W. P. Meade and H. T. Masenis, both of this town. They are well quaified to take the management, and will, in the near future, place elevated chairs in this house. The opening night or co. have not yet been decided upon, but they are corresponding with several well known troupes. Mr. Heslin will resume his old position as stage manager at the Wilson.

TAUNTON.—NEW TAUNTON THEATRE (Harry F. Jordan, manager): Rooney Comedy co. Jan 29; light house. Hoss and Hoss 31; large business.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Side Tracked Jan. 27; fair house. Country Circus 30; large house. Lotus Glee Club 31; large house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (Geo F. Sanderson, manager): Rooney Comedy co. Jan 25; good business. John L. Sullivan 8

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Marie Jansen in Delmonico's at Six Jan. 25; large house. Hoss and Hoss 27; light business. Von Yonson 30; fair house. Tornado 31; light house. Country Circus 5, 6. George Grossmith 7; The Girl I Left Behind Me 9, 10; Baker Opera co. 12-17 ——ITEMS: Willie Collier is contemplating a transition from farce-comedy to legitimate comedy, and has under consideration a play of the Sol Smith Russell style.—D. O Gilmore has thoroughly overhauled and renovated the old Main Street Theatre, and it will probably soon be opened to low priced repertory and variety cos.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Dark Secret Jan. 27; fair house.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Mattie Vickers Jan. 24; well-filled house.

LANSING.—BAIRD'S OPERA HOUSE (James J. J. Baird, manager): Charles Dickson 7; Power of the Press 13.——ITEM: Nellie Loomis, of the Wilbur Opera co., spent last week with her mother here.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): De Wolf Hopper packed the house Jan. 26, at advanced prices; the large audience was more than pleased with Panjandrum. A fair sized audience greeted Alabama 29. Peter Jackson 12; Mabel Eaton 22 ——ITEMS: Some of De Wolf Hopper's brothers of the Mystic Shrine attended his performance in a body. Mr. Hopper thanked them in a few happy remarks.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): The County Fair Jan. 24; light house. De Wolf Hopper in Panjandrum 26; large audience. Chip o' the Old Block 29; light house. Power of the Press 12; Herrmann the Great 14; Mabel Eaton 19.——ITEMS: De Wolf Hopper, by request, at the close of the first act, recited "Casey at the Bat," in his own original way. He would not be encored.—Della Fox was taken suddenly ill at the close of the first act with neuralgia, and was forced to retire for the evening. Her understudy, Nellie Douglass, took her part very acceptably.

PORT HURON.—The City Opera House, which was destroyed by fire last December, will be rebuilt at once with all modern improvements and will be finished by August. Mr. Bennett will be retained as manager, and will book nothing but the very best of attractions.

GRAND RAPIDS.—POWERS' OPERA HOUSE (W. H. Powers, manager): De Wolf Hopper and Della Fox in Panjandrum Jan 29 to the banner business of the season, aggregating for matinee and evening $2,280. Alabama 30.——GRAND (O. Stair, manager): Wilbur Opera co. is playing to large business, two weeks' engagement.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): A Dark Secret to a fair house Jan. 22 Clark and Cox's spectacle, Ben Hur, assisted by local talent, to large houses 23-27. They use two carloads of beautiful scenery. House dark week of 29 3. Herrmann having canceled his date.

JACKSON.—HIBBARD OPERA HOUSE (F. W. Starr, manager): The County Fair Jan. 22; good business. A Dark Secret 25 and The American Vaudeville 27; both to light houses. Chip o' the Old Block 2.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Mattie Vickers in A Circus Queen Jan. 26; fair house.

MISSOURI.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Gus Williams and a good co. in April Fool gave a good performance to fair business Jan. 19. By Wits Outwitted pleased a fair-sized audience 20.

MEXICO.—FERRIS GRAND OPERA HOUSE (P. F. Bord, manager): Swedish Quartette Jan. 26; poor house. Midnight Alarm 29; good performance to a fair house. Finnegan's Ball 9; Side Tracked 27.—— ITEM: While heating the house for the Swedish Quartette 26, it caught fire under the stage from a defective furnace pipe; it was extinguished with slight damage.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Eugene Robinson's co. in Paul Kauvar Jan. 23, 24; poor business. 8 Bells 25; Corrinne Opera co. 6.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Swedish Men's Quartette Concert co. to a crowded house Jan. 24. The Musettes 5.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Peck's Bad Boy 5; Danger Signal 10.

LOUISIANA.—BURNETT OPERA HOUSE (J. J. Shaw, manager): Carleton Opera co. in Chimes of Normandy Jan. 25; fine performance; fair house. ——PARK'S OPERA HOUSE (E. A. Parks, manager): Testimonial benefit to Park's Opera House Orchestra 27 to a crowded house.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (W. L. Lykins, manager): Tuxedo drew a crowded house Jan. 25. Corinne in Hendrik Hudson 26, 27 to light evening business, but very large matinee. Co. very strong this year.——NEW CRAWFORD THEATRE (Nick Waggoner, manager): Fanny Davenport was booked for 25 27, but owing to the illness of Miss Davenport no performance was given 25; money was refunded to a large audience. On 26, 27, however, Cleopatra was produced to good houses. Miss Davenport appeared with her right arm bandaged, the result of a sprain, but pluckily refused to disappoint her audiences. The engagement of Cleopatra was a notable one. Gus Williams in April Fool 30; Wang 3.——MENTION: W. L. Lykins, for the past season manager of Tootle's, has resigned, and leaves 1 for New York where he will hereafter reside. Emmet Enright, present assistant treasurer, will be manager for the Tootle estate after 1.

NEVADA.—MOORE'S OPERA HOUSE (H. S. Mitchell, manager): The Nashville University Students to fair business Jan. 27. The Midnight Alarm 2.

CLINTON.—OPERA HOUSE (Collins and Piper, managers): Nashville Students to a packed house Jan. 22. Atkinson's Peck's Bad Boy 6; Sadie Raymond 12; Monte Cristo 19.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Spider and Fly 1; Ole Olson 8; Patti Rosa March 14.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Lankford, manager): Mozart Symphony co. gave a delightful entertainment to a light house Jan. 24. Clark's Female Minstrels 27; Lillian Lewis 3.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Mozart Symphony Club Jan. 25; light business. Vicksburg Amateurs in Spanish comic opera, Rosita, 1. Clara Morris in Renee de Moray 15.

COLUMBUS.—OPERA HOUSE (J. L. Cradock, manager): Rose Jouillies co. Jan 22; good business; performance fair.

GREENVILLE.—OPERA HOUSE (S. W. Langford, manager): Jennie Holman week of Jan 20 to good business. Mozart Symphony Club 28.——ITEM: Miss Holman extended the courtesies of the house to the local Elks on Tuesday evening. She is an honorary member of the Greenville lodge. On Saturday night a complimentary session was held in honor of Miss Holman.

MINNESOTA.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Prof. Rocne Jan. 27-29; fair business.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Ole Olson Jan. 29; small house.

Devil's Auction 29; S. R. O.; good house 30. Fanny Davenport in Cleopatra 5-8, with matinee.

WINONA.—OPERA HOUSE (O. P. Burlingame, manager): M. B. Leavitt's Spider and Fly co. to a packed house Jan 22. Primrose and West's Minstrels 3; Faust 6; Lost Paradise 15; Bobby Gaylor 19.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Bollman's German Theatre co. Jan. 24 in Goerner's Fin Frohlicher Familienvater to a large house. The plot is similar to that of Jane, and Lend Me Your Wife. It may be said to the credit of the Bollman co. that they proved themselves far more clever farceurs than the cos that have played the English versions of the play. Milton Nobles 6; Burglar 22. The Y. M. C. A. star lecture course opened 23 with Mrs. Scott-Siddons to a packed house.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher manager): Corinne drew the banner house of the season Jan. 18. Faust pleased a good attendance 21. Barlow's Minstrels won popular favor 29. Gus Williams 2; McGibney co. 5; His Nibs and His Nobs 9.——ITEM: Your correspondent is pleased to chronicle better business in the theatrical line here for this year.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Corinne in Hendrik Hudson Jan. 24; only fair business owing to unfavorable weather. Al. G. Field's Minstrels 30 in place of Barlow Brothers' Minstrels cancelled.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Barlow Brothers' Minstrels Jan. 25; fair house; satisfactory performance. McGibney Opera co. 31.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Barlow Brothers' Minstrels Jan. 29; crowded house. Ethel Brandon next.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): Thomas W. Keene to immense business Jan. 19. Marie Sanger 25; large business. Rooney Comedy co. 26; small house.——ITEMS: Manager Little, of Sanger Burlesque co., refused to raise the curtain until 8:30. An officer who forced his way in was ejected from the house.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Ullie Akerstrom Jan. 29-31; good business.——OPERA HOUSE (E. A. Mitchell, manager): America's All-Star Specialty co. 2.

NEW JERSEY.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): A good performance of Aristocracy was given by Hayman and Frohman's Comedians Jan 27 to a poor house.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Aristocracy Jan. 25; best comedy-drama seen in this city for a long time. Mary Hampton as Virginia, Blanche Walsh as Diana Stockton, and Louis Massen as Jefferson Stockton made hits in their respective roles. Ole Olson had a good audience as audiences go this season 27. The play with its Swedish star gave general amusement. The Stowaway 29; very satisfactory performance. James T. Powers in Walker, London, 30. The star, play and co. made a success.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Willie Collier in Hoss and Hoss Jan. 24; fair house. Lew Dockstader and his clever co. of minstrels drew only medium houses 26, 27. Dockstader was in his usual good form and received an enthusiastic welcome. Joe M. Wood, vocalist, of this city, is with the co. and was warmly received. Hand of Fate 29 31; Lights o' London 1-3.——PEOPLE'S THEATRE (George R. Rogers, manager): Sefton's Vaudeville and Comic Opera co. drew fairly. This week Rice and Barton in Razzle-Dazzle are drawing good audiences. Co. clever.

NEWARK.—MINER'S THEATRE (Colonel William Morton, manager): Francis Wilson and co. in Erminie to S. R. O. Jan. 29-3. The parts of Miss Fabris and Miss Glaser were, on account of illness, taken by Cecile Rissing and Christie McDonald.—— JACOBS' THEATRE (M. W. Tobin, representative): The Police Patrol week of 29-3 drew large houses at this popular theatre. She 5-8.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, proprietor): Sam Devere drew to S. R. O. at this house week of 29, 30. Co. excellent. Weber and Field's Own co. is booked for next week.

NEW YORK.

HARLEM.—Alexander Salvini began a week's engagement at the Harlem Opera House Jan. 29, presenting The Three Guardsmen. As the dashing, fiery young Gascon, Mr. Salvini is seen to great advantage, and he is well supported by William Redmund, Maud Dixon, and Eleanor Maretti. The other members of the co. are capable. Princess Nicotine 5 10.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): The Crust of Society Jan. 25; full house. The Tornado 26, 27; crowded houses. Nellie McHenry in A Night at the Circus 29, 30; large audiences. Cleveland's Minstrels 31, two performances, to "hard times" audiences. Next attractions, The Girl I Left Behind Me; Mrs. Grundy, Jr.; Isle of Champagne; Evans and Hoey.——HARMANUS' BLEECKER HALL (C. H. Smith, manager): Dan McCarty in The Rambler from Clare 29-31; The Pride of Mayo 1-3; a popular actor and house filled nightly. GAIETY THEATRE (Thomas Barry, manager): Hughes' Vaudville co. and Freida, a Midway dancer, a big drawing card.——ITEM: Zeffie Tilbury succeeded in evoking much enthusiasm as Mrs. Eastlake Chapel in Crust of Society.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Substitute Jan. 22; good business. Jule Keen in Only a German 24; light house. The White Squadron 25; good business. Riley and Sherley 29; Mabel Eaton in La Belle Russe 30; Marie Tempest in The Fencing Master 2; The Tornado 3.

TICONDEROGA.—IVES' OPERA HOUSE (F. Ives, manager): Tony Farrell co. in My Colleen to fair business Jan. 22.

PORT JERVIS.—THEATRE NORMANDIE (George Lea, manager): Waifs of New York Jan. 25; small audience.——LEA'S OPERA HOUSE (George Lea, manager): Outcasts of a Great City 29; poor business.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Limited Mail Jan. 31 was greeted by a very large and enthusiastic audience; benefit performance for Harry V. Hill, former manager of Town Hall. The concert given 27 under the auspices of a local church society by Miss Eugenie Tessier, the blind girl soprano; Miss Theresa Brazeau, pianist, and Master Anatole Brazeau, violinist, was highly appreciated by a fair-sized house.——PUTNAM MUSIC HALL (J. E. Smith and Co., managers): The Minnie Lester co. opened a week's engagement to a large and highly pleased audience 29.

HUDSON.—OPERA HOUSE (F. H. Kells, manager): Sadie Hasson Jan. 23; fair-sized audience. Killarney and the Rhine 9.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Wilfred Clarke Jan. 25 in Tit for Tat to fair business. Cleveland's Minstrels 27; good house. A Railroad Ticket 29; large and well-pleased audience. Only a German 30; fair business. Robin Hood 31; S. R. O. Mr. and Mrs. Henry Dixey 1; William Barry 2; Temperance Town 3; Hands Across the Sea 5; Kentucky Girl 6.——BIJOU THEATRE (F. A. Benyvesy, manager): Violet Mascot Vaudeville co. 29; packed house. Frank Wills in Two Old Cronies rest of the week.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): A Temperance Town was presented to fine audiences Jan. 29-31. On 2, 3 Aristocracy, attracted good sized houses. Frohman's Comedy co. in Mrs. Grundy 1, 2; A Trip to Chinatown, 3-10.—— COOK OPERA HOUSE (H. R. Jacobs, manager): Large audiences greeted N. S. Wood, who appeared in Out in the Streets 29-3. The co. was adequate and the play staged finely. Killarney 1-10.—— ACADEMY (L. C. Cook, manager): The Lester and Williams co. appeared in Me and Jack 29-31; business good. Gray and Stephens 1-10.——WONDERLAND (J. H. Moore, manager): Business fair 29-3. Wallace, the man bird, Pierrette, Japanese, Pettingill and his dog, Knorr and McVeit, Martinetti, Dacre, and Torretto, all made efforts to please the attendance. Variety 3-10.

COHOES.—CITY THEATRE (E. C. Game, manager): Annie Ward Tiffany, supported by a good co., presented Lady Blarney Jan. 25 to a large audience. Hi Henry's Minstrels 27; good house. Jolly Nellie McHenry 31 in A Night at the Circus pleased a large audience. The Limited Mail 1; Agnes Herndon in La Belle Marie 3.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Felix Morris, supported by an excellent co., presented The Old Musician and The Paper Chase to a large and delighted audience Jan. 25. Tim the Tinker 27; good business. The Girl I Left Behind Me 31; capacity of the house. The Burglar 3.

UTICA.—OPERA HOUSE (H. E. Day, manager) The Tornado was presented Jan. 25 before a small-sized audience. The Crust of Society 27; fair-sized but highly pleased audience. Cleveland's Minstrels 29, afternoon and evening, to light business. Charles Frohman's Empire Theatre co. entertained a large audience 30 with The Girl I Left Behind Me. Charles T. Ellis 15; Rose Coghlan 16.——ITEM: Lydia Thompson, of The Crust of Society co., met with a painful accident in Troy last week, after leaving her hotel. She slipped upon the icy pavement and sustained severe bruises.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (Redmond and Keeley, managers): Ingomar the Barbarian Jan. 31; large audience. Jubilee Singers 5; Union College Minstrels of Schenectady 8.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Felix Morris was greeted by a fashionable audience Jan. 27. It is seldom that Malone theatregoers have the privilege of seeing such a noted artist. Bob Burdette 6; Stowe's U. T. C. 7.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager). The Limited Mail was presented Jan. 29 to a large and pleased audience; third time the piece has been given in this city. Cleveland's Minstrels 30; fair house. Notwithstanding the severe storm Mrs. Farley's Wax Works packed the house 31. Agnes Herndon in La Belle Marie 1; The Stowaway 2; Union College Minstrels 5, 6.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Marie Tempest in The Fencing Master appeared to a packed house Jan. 29. House sold for A Temperance Town 1.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): N. S. Wood played to his usual top-heavy houses 25 27. A good co. presented A Flag of Truce 29-31 to fair business. Hands Across the Sea 1-3; Jule Keen 5-7.——ALHAMBRA MUSEE THEATRE (H. C. Rehr, manager): The specialty people in the theatre this week include: The Ahrens, Burton and De Almo, Kenyon, John H. Mack, T. J. Heffron, and the Whippler Twins and Jennie Pickert.—— ITEMS: Caroline Miskel was entertained by friends here 1.—John L. Kerr, business manager of the Wieting, has just recovered from a severe affection of the eyes. He was totally blind for two weeks, and his many friends are rejoiced at his recovery. —Louise Raymond, late of O'Dowd's Neighbors, is visiting here.

GLOVERSVILLE.—KASSON OPERA HOUSE (William R. Gast, manager): Emma C. Thursby, assisted by the New York Quartette, gave a concert Jan. 24 which was largely attended. Annie Ward Tiffany, supported by an excellent co., made her first appearance here in Lady Blarney 26 to good business. Agnes Herndon 5.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (T. P. Jerman, Jr., manager): Mrs. Cyril Norman in Blue Grass Jan. 26; fair performance to poor business. Richard Mansfield in Beau Brummell 27; a most artistic performance to very large business. This was Mr. Mansfield's first performance here, and the culture and wealth of the community greeted him. There was nothing but praise for this gifted actor. Louise Natali Grand Opera co. 7.

ASHEVILLE.—GRAND (James Spears, manager): The New South Jan 30; large house.

WILMINGTON.—OPERA HOUSE (J. M. Crosley, manager): Blue Grass Jan. 24; fair business. Richard Mansfield in Beau Brummell 29; very large audience.

NORTH DAKOTA.

JAMESTOWN.—LLOYD'S OPERA HOUSE: Leavitt's Spider and Fly co. Jan. 30; good business.

OHIO.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Von Ostran, managers): Charles A. Loder in Oh, What a Night! Jan 26; full house. Cawthorn's Little Nugget co. 29; Agnes Wallace Villa in The World Against Her 30.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Professor Turner's Illustrated Lectures on the Passion Play Jan. 24. Little Nugget 27; good business.

PINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Stetson's U. T. C. Jan. 25; Dark Secret 31; both to good business. Lost in New York 1; White Slave 13; The Algerian 16.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): C. A. Loder in Oh, What a Night! Jan. 27; big house; audience well pleased. Newton Beers in Lost in London 30; good house.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Gibney, Gordon and Gibney closed week of Jan. 20 to fair business. Slavery Days 30, 31; large advance sale.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Friends Jan. 25 were unable to give a performance, owing to the illness of Mr. Henderson, their leading man. Large advance sale. Little Lord Fauntleroy 6; Charles Gardner 9.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Henshaw and Ten Broeck Jan. 23; good performance to fair business. Wilber Entertainment co. 17, 18; crowded houses. Stetson's U. T. C. 29.

TOLEDO.—PROBLE'S THEATRE (Brady and Garwood, managers): Powers' Ivy Leaf opened to a fair house Jan. 29. Samson, the strong man, is the drawing card.——ITEM: Malcolm Stuart Taylor, the actor-author, is visiting relatives here for a few days. Mr. Taylor has just returned from Baltimore, where he has been rehearsing J. H. Wallick's co. in his new piece, The Blue Grass King. He is now busily engaged in rewriting his burlesque, Little Columbus, which he intends to produce soon under a new name. Mr. Taylor is the stage manager of the Davidson-Austen co.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Dark Secret Jan. 31; Lost in New York 6.

ADA.—OPERA HOUSE (Park and Goldsmith, managers): K. of P. Minstrels Jan. 25; good business.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Girl I Left Behind Me Jan. 25 27; excellent co.; good business. Brass Monkey 29-31; Marie Jansen 3; Lilliputian Opera co. 5-7; Land of the Midnight Sun 8-10.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Schuman Ladies' Quartette Jan. 25; Slavery Days 26; and Newton Beers 29; all to small houses.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Power of the Press to a good Saturday night house Jan. 27. Springer and Welty's Black Crook to a full house 29. The speaking parts were well done by Frank Lee Vernon and Blanche Henshaw.

CANTON.—THE GRAND (Cool and Stewart, managers): Friends to good business Jan. 24. The Power of the Press 25, 26 pleased large audiences.

ALLIANCE.—SOURBECK'S OPERA HOUSE (P. W. Gaskill, manager): The Black Crook Jan. 26; good business. Old Zad Hastings 27.

LIMA.—FAUROT OPERA HOUSE (Moore and Lutz, managers): The F. B. Alexander co. in repertoire closed a good week's business Jan. 27. Trip to Chinatown 31; Lost in New York 3; Pete Baker 6; Karl Gardner 15; Tuxedo 27.

SANDUSKY.—BIEHLER'S OPERA HOUSE (C. Baetz, manager): The Deshon Opera co. closed a very successful week's engagement Jan. 28. A charity concert by local talent packed the house 29. A Trip to Chinatown 1; Mabel Eaton in La Belle Russe 3.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Little Nugget co. Jan. 25; good house. Charles A. Loder in Oh, What a Night! 29; full house.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Friends Jan. 27; good business. Paul Kauvar 5; Land of the Midnight Sun 7.—— BLACK'S OPERA HOUSE (Samuel Waldman, manager): T. B. Alexander 29-3; fair business.

URBANA.—MARKET SQUARE THEATRE (C. G. Taylor, manager): Blind Tom in concert Jan. 30; fair house.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Stetson's U. T. C. co. played to a full house Jan. 24; general satisfaction. Phil Peters in The Old Soldier 1; Newton Beers' Lost in London co. 5.

ZANESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager): Friends Jan. 23, and The Power of the Press 24 attracted fair-sized and very enthusiastic audiences. A Brass Monkey 31; The Dazzler 6.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): Dark Jan. 29-26.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): Bessie and Minnie Tittell, in Joe Howard's five act society drama, Love and Duty, with good co. supporting, did a paying business 22-28.——THE ALHAMBRA (John Cort, manager): A fine lot of specialties to well-filled houses week ending 28.——ITEMS: Manager Friedlander's benefit at the Marquam 5 will have a cast of seventeen members.—Charlotte Tittell, accompanied by her mother, is, and has been for the past two weeks, resting here.—William F. Cordray, brother of Manager John F. Cordray, who accidentally shot himself 20, has nearly recovered. His life hung by a thread for several days. Manager Cordray feels that the great skill of the medical attendants and his brother's strong physique pulled him through. The bullet, however, has not been removed. This is deemed unnecessary by the surgeons.—Minnie Tittell on Sunday, Jan. 28, sang a solo in St. Patrick's Church under the baton of her old teacher, Professor Cruvelli.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Si Perkins Jan. 26; good business.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE (R. M. Allen manager): The Tornado Jan. 29; fair business.—— GOSSIP: Mrs. Lincoln J. Carter joined her husband here 29.—William C. Justice, of this city, leaves for Worcester, Mass., a going in advance of the Dan McCarthy co. Mr. Justice has entirely recovered from the accident which befell him some time ago, a twelve pound crowbar falling from the flies of the Opera House and passing through his body directly below the right lung literally pinning him to the floor. For weeks he hovered between life and death, but by careful nursing, and having a splendid constitution he managed to pull through.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Zeb Jan. 25; small business. A Railroad Ticket 30; large and enthusiastic audience. Effie Elisler 19.——ITEM: The Russell and Hudson Dramatic co., which recently organized and have been rehearsing here for the past ten days, left yesterday for Kane, Pa., where they give their initial performance.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way, manager): J. K. Emmet in Fraud Fritz Jan. 25; poor house; excellent performance.——OPERA

(CONTINUED ON PAGE 12.)

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

AMERICAN—A Woman's Revenge, 8 P. M.
BIJOU—A Country Sport, 8:15 P. M.
BROADWAY—Maid of Plymouth, 8 P. M.
CASINO—Prince Kam.
DALY'S—Sowing the Wind, 8:15 P. M.
EMPIRE—Sowing the Wind, 8:15 P. M.
FOURTEENTH—Darkest Russia, 8 P. M.
GARDEN—1492, 8:15 P. M.
GRAND OPERA HOUSE—The Nominee, 8 P. M.
HARRIGAN'S—The Leather Patch, 8:15 P. M.
H. R. JACOBS'—Struggle of Life, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Vaudeville and Operetta, 8 P. M.
LYCEUM—Our Country Cousin, 8:15 P. M.
MURRAY HILL—The Stowaway.
PEOPLE'S—My Jack, 8 P. M.
PALMER'S—John Smith, 8:15 P. M.
STANDARD—Charley's Aunt, 8:15 P. M.
STAR—The Shooting, 8:15 P. M.
THIRD AVENUE—Faust, 8 P. M.

BROOKLYN.

AMPHION—Fabulous Wilson, 8 P. M.
COLUMBIA—Lillian Russell, 8 P. M.
EMPIRE—Rob Roy, 8:15 P. M.
GRAND OPERA HOUSE—The Nominee, 8 P. M.
NEW PARK—Mr. B. S. Williams, 8 P. M.
NEW BIJOU—The Bathers.

AND now San Francisco has rejected Lotte Collins. Really, what does San Francisco want?

DOWE, the German tailor, has invented a bullet-proof cloth. Now for point-blank aim and new effects in the melodrama.

TALMAGE has signed a contract to lecture in Australia. He will gesticularly compensate the antipodeans for the loss of the boxing kangaroo.

SANDOW lost three of his one hundred and sixty-nine medals the other day. *Prima facie*, Sandow does not need even a single medal.

THE German Emperor has still further varied his diversified achievements by inventing a dance. If he will himself perform it in public he will make the hit of his career.

NOBODY will now deny that Mr. Cleary has proved himself to be a vigorous, earnest actor. But the event does not seem to have destroyed Mr. Mitchell's picturesque reputation as a conversationalist.

CHIEF OGALLALLA, of the Sioux tribe, who took part in the Custer massacre, is giving talks and exhibitions before schools and societies in the West. When a Cincinnati reporter tried to interview him recently the old man said: "He don't like talk for newspapers." And therein he showed more wisdom than many of his pale-face brethren possess.

AN enterprising metropolitan daily the other night sent two of its reporters to a variety theatre, where they did a "turn" to demonstrate "how easy it is to be an actor." The experiment was as conclusive of the proposition noted as might have been expected. Just as satisfactory a result would flow from assigning a song-and-dance team to journalistic duty, to prove "how easy it is to be a newspaper man."

ADVICE TO AN ASPIRANT.

A YOUNG man in Chicago writes to The Mirror:

"I most respectfully solicit your attention and trust you may give me your valued advice through the columns of your paper, of which I am a regular reader. I seriously contemplate adopting the stage, either as a singer in light and comic opera or as a legitimate actor. I am of the opinion that nature has favored me with a good baritone voice, which, with some cultivation in addition to what I have already had, might make me successful. I have always followed a commercial business, but think that with only ordinary success on the stage I could do better. I am twenty-three of age. I have no great inducements in the commercial world, besides my heart is not in it. Please advise me what to do."

This young man is but one in thousands smitten with the theatre. In fact, it may be assumed that a vast majority of the young men who visit the theatre wish to become actors, if they do not resolve to be, upon opportunity. Many of them outgrow their infatuation; others cherish it in secret; a few swell the profession as chance offers; now and then one confesses his love and asks advice.

The young man who has any set employment in commercial life should not abandon it for the theatre, even though the matter be one of heart with him. In commercial business there is generally steady occupation, while it offers reasonable rewards for application and industry, and great rewards for business genius.

The theatre offers nothing surely to the novice but disappointment. Those of its recruits who have genius find this in unexpected measure. Those who have not genius must possess astounding fortitude if they do not fall into absolute despair at times. The young and inexperienced now throng managers' offices and stage doors, while many with aptitude and training for the theatre are idle. The tenure of those engaged, aside from the leaders and those prominent in the profession, is continuously hazardous, and steadily fraught with unhappy experiences. The requirements for even medium success on the stage are exacting, and the labor that precedes success is hard. The lotus-land of the theatre exists only in the imaginations of those on the public side of the footlights.

To the young man in Chicago we say: A simple inclination to the stage and a good baritone voice are small equipments for the calling. Perhaps, in his modesty, this young man has ignored his greater fitnesses. Perhaps he has not fully told his ambition. Perhaps he is willing to suffer, and work unceasingly, and wait for success, meantime deserving it. Perhaps he is willing to begin in the most modest way with a determination to climb. Perhaps, after all, he has a genius for the theatre.

If he has genius for the theatre, the young man of Chicago will find a way, for genius generally controls its own destiny.

THE abuse of the arbitrary power of the Gerry Society made public by the Hamilton case last week has attracted unfavorable attention to this unreasonable and too frequently uncharitable organization. The *Evening Sun* suggests that it should be deprived of the power to act on alleged abuses, and that this function should be delegated to the police. But the *Sun* adds, "Whether Mr. Gerry would care to remain at the head of this society when he could no longer act as a tyrant, but would be forced to appear as a pure philanthropist, is open to question. But New York could very well spare the obtrusion of Mr. Gerry's personality upon it, and many of the children would be the last to regret his absence." The *Evening Sun* quite evidently knows Mr. Gerry and his work.

FOOTLIGHT FUN.

A SINE QUA NON.

FRENCH—Why is Arthur studying German and French so diligently?

CASINO—He is ambitious to be an American dramatist.—*Truth.*

METROPOLITAN OPERA HOUSE.
The Gorgeous Spectacular Pantomime
HERE WE ARE!
By the Boxholders of this Theatre.
RARE JEWELS! MAGNIFICENT COSTUMES!
Directions printed on every programme enable visitors to know just which Boxholder they are looking at.
This is done in
NO OTHER COUNTRY!
There will also be a performance on the stage.
Life.

A NON-CONDUCTOR.

"How did you ever enjoy German opera?"
"How? By stuffing my ears with cotton."—*Life.*

PERSONAL.

STUART.—It is gossiped that William Stuart, the leading juvenile of Robert Mantell's company, will in the Spring marry a wealthy young woman of San Francisco whose acquaintance he made last season.

DODSON.—J. E. Dodson, the distinguished character actor of the Kendal company, was recently interviewed on the art of make-up by the Chicago *Evening Post*, which also printed pictures of Mr. Dodson in his proper person, and as Gunnion in The Squire, Croodle in The Money Spinner, and Penguin in A Scrap of Paper. Mr. Dodson, who is deservedly noted for his artistic simulations, talked most interestingly on the subject.

FIFE.—William Jefferson Fife, the gentleman, soldier and politician of Tacoma who will essay the stage professionally in the Spring, is thirty-nine years old. He has had a thorough business and military training, is fortunate as to finances, and has been led by his friends to believe that he will fill a niche in classic tragedy now empty. He has distinguished himself as an amateur, and will make his debut as a professional in this city.

COQUELIN.—M. Coqbelin entertained several friends at supper at Delmonico's last Friday night after his performance at Abbey's.

POTTER.—Under date of Dec. 17, Mrs. James Brown Potter writes to The Mirror from far away Calcutta: "I cannot let the New Year pass," she says, "without sending you a line to wish you all the goods the gods provide through the new year. I have been hard at work here and have done very well. Calcutta is very gay now. I expect to return to the States next season if I can get a play I think the press and public will fancy. I expect to go to Australia again for the Winter season. May, June and July."

HALE.—The scene that Julia Marlowe uses in her new one-act play, Chatterton, by Ernest Lacy, was designed by Walter Hale, of her company. Mr. Hale is looked upon as one of the most promising of our young Shakespearean actors. His progress upward has been rapid.

HOLT.—Clarence E. Holt has resigned from Mrs. John Drew's company and entered into partnership with William Riley Hatch for the production of plays and operettas. They will have a company headed by Eleanor Barry, and will open in two weeks.

ROSENQUEST.—J. Wesley Rosenquest went to Baltimore on Saturday to see Hilliard and Arthur in The Sleepwalker, with a view to booking them at the Bijou Theatre, following Pete Dailey.

PEARCE.—Joseph E. Pearce, who has been leading man of The Span of Life company, will sail for England, his home, on Wednesday.

VAUGHN.—Among the novelties in the second edition of 1492, presented at the Garden Theatre on last Monday, is a new and clever song called "Ity-Tity." The words are by George Dance, the music is by Ivan Caryll. It is sung by Theresa Vaughn in the third act. Miss Vaughn, by the way, has a new and exceedingly becoming Spanish costume for that act.

LEE.—Willard Lee, of the Patent Applied For company, has been confined to his bed in the Stuyvesant House for over a week on account of an injury received while he was taking a dancing lesson.

BRERETON.—In addition to his signed articles on the drama in the *Illustrated American*, Austin Brereton is now conducting an art department in that journal. "Art and Artists," which is beautifully illustrated, should become a valuable feature of the *American*, for Mr. Brereton has had a wide experience, not only as a dramatic, but as an art, critic.

MACKAY.—F. F. Mackay was interviewed to the extent of a column and-a-half in Sunday's Brooklyn *Eagle*. He gave his views on acting and indulged in reminiscences.

RUSSELL.—Upon her return to the Casino Lillian Russell will sing, first of all, in Girofle-Girofla. Some of the costumes in the revival will be those used when Miss Russell appeared in the opera under the management of T. Henry French.

CRANE.—It was bad enough for W. H. Crane to lose $1,850 from his overcoat pocket one day last week without being accused by a daily newspaper of trying to advertise himself thereby. The money represented Mr. Crane's share of the profits for the preceding week, which he had placed in an envelope to deposit in the Bank of the Metropolis.

MANSFIELD.—Richard Mansfield is now asking the newspapers to request the public to be punctual in getting to his performances.

MELBA.—Mme. Melba gave a luncheon at the Savoy on Sunday to the artists of the Metropolitan Opera company, and several personal friends.

CALVÉ.—A reception was given to Mlle. Calvé on Sunday at the Sherwood studios by Mr. and Mrs. Gianni Bettini.

SAID TO THE MIRROR.

F. E. CHASE: "Even the dramatic authors, of all men the most tenacious of purpose and the best inured to contumely and privation, are feeling the twist of the hard times."

A. H. CANBY: "The story extensively circulated of the tip-over of a tally-ho containing members of the W. H. Crane, Charles E. Davies, and Francis Wilson companies at Baltimore a few weeks ago was very much exaggerated. It gave a wild and weird color to the incident that has not pleased the participants."

ALF. HAYMAN: "Charley's Aunt has begun a run in Russia and will soon be produced in Italy. It is already in Berlin, and a Paris manager is preparing it for the French stage. It is in its second year in London, and is drawing big houses in South Africa and Australia. It is packing the house at the Standard in this city and at the Columbia in Boston, where it is in its second month, they have had to put the orchestra under the stage."

J. M. HILL: "I have signed a contract by which the Royal Cerebres, who are coming to this country under my management, will appear at Hooley's Theatre, Chicago, for five weeks, beginning the latter part of April. Cerebres means the smallest bird in the world; as these performers sing and are the smallest people ever seen the title is appropriate. They will tour America."

AUGUSTUS THOMAS: "Any plays of mine that may be pirated will have the protection of Charles Frohman's legal machinery designed to stop the theft."

TED D. MARKS: "The Sleepwalker was a success in Baltimore. All the papers in that city gave the production extended and laudatory reviews. Bob Hilliard has the best part he has ever played, and Paul Arthur is extremely droll."

HENRY MILLER: "It is seldom an actor gets an opportunity to see other performances during his own engagement. But I am having a treat of that kind several nights a week. I manage to leave the Empire Theatre by 11:05 P. M. That gives me time to hear a very considerable portion of the grand opera at the Metropolitan."

ALBA HEYWOOD: "I counted between nine hundred and a thousand dead cattle from the car window, while riding from Houston to Galveston the morning after the 'norther' struck Texas last week. The cattle had perished in the cold, although the thermometer had not registered within twenty degrees of zero. I have eaten at nearly all the Texas hotels this season, and had no idea that native cattle were so tender."

ALEXANDER SALVINI: "I was surprised to find business greatly improved in New England the week before last. I played four towns that week and cleared a profit of $2,000. Not bad, eh?"

BILL NYE: "I have written a history of America. It will be published next month. It will contain a few facts, as I found it almost impossible to keep them out. But there will be only enough of them for a spinal column."

SAMUEL BRADY: "After ten days in New York I return to Toledo. Sidney R. Ellis tells me that Darkest Russia could finish the season at the Fourteenth Street Theatre. Still, there is money awaiting it on the road."

CHARLES DILLINGHAM: "Jane and Jennie Yeamans go right along coralling joys for the public and coin for Charles Frohman. The season has been extended. I do not know that we will ever close."

HARRY J CLAYHAM: "Archie Boyd has a winner in his new play, The Country Squire. Through Will McConnell I have just made a contract for a complete tour of Al. Hayman's Western circuit. So Mr. Boyd will have a season of not less than ninety consecutive weeks. In about ten weeks I shall retire from the management of Lew Dockstader, and shall then devote all my time to Boyd."

GUY WILSON: "The destruction by fire of the Globe Theatre, Boston, forced Francis Wilson into a few one-night stands. It is an odd experience for him. Most of the company are now in New York, as we are playing at the Amphion in Williamsburg."

THOMAS CANARY: "The critics did not take kindly to Prince Kam at the Casino—but we sell out nightly."

HARRY MANN: "The show business is in a prosperous condition thoughout the country West of Denver. By the way, I consider that city one of the best theatrical towns on the continent. As for San Francisco, the fact that we are booked solid speaks for itself."

GEORGE LEDERER: "Lillian Russell played to over $10,000 on her Baltimore week. Her tour will last only six weeks more. I am laying large odds that her seven weeks on the road will go over $80,000. She will return to the Casino on Easter Monday."

EDMUND GRAYSON: "Since it became known through my advertisement in The Mirror that the Grand Theatre Payret, Havana, is represented in this country by me, a number of the best spectacular and comic opera companies have applied for time. At the Payret a good attraction can play to $10,000 a week."

HUDSON AND JUDAH: "The stage hands' boycott of our Grand Opera House in Kansas City amounts to nothing. The union is an insignificant order of less than twenty members and does not receive the support of any of the local unions. Corinne opened last week and has given six performances. We have turned people away five times. So much for the boycott. We have got the same stage help that we have used for the past six years, and we will not discharge them in any circumstances."

DANIEL FROHMAN: "Had Our Country Cousins been given the first night in as good condition as Mr. Potter has now put it, the verdict would have been 'a success.'"

MODJESKA'S FAREWELL.

Although no public announcement of the fact has been made, next Saturday night will be Madame Helena Modjeska's positive farewell to the New York stage. With characteristic modesty the great Polish artist has refrained from parading this, and her managers have not used it to "boom" the closing nights of her engagement in Magda at the Fifth Avenue Theatre.

Madame Modjeska's plan of retirement is made. She will play next season in a number of the principal cities, but she will not be seen in New York. This is certain, for her route is completely booked and the metropolis is not among the places included in it.

At the close of the season of 1894-5, Madame Modjeska will leave the United States and make her home for the rest of her days in her native land. It is probable that she will act occasionally in special productions at the leading theatre of Cracow, where her appearance is always enthusiastically welcomed.

Madame Modjeska's extensive ranch in California will be sold, and she will dispose of the various properties that she has acquired in this country.

She has formed many ties in this country, which she is dearly attached to, but it is natural that she should desire to spend the evening of her life among the scenes of her youth. She has played continuously for many seasons, and it is her wish to take leave of the stage while she is yet in the zenith of her powers, and before the public has given any sign of withdrawing its favor.

Madame Modjeska has been an ornament to our theatre in every respect. She has steadfastly adhered to high standards, and she has by example and by spoken and written word maintained the dignity of her profession. She has never sought to draw attention by any other means than that of her legitimate work, and she has set her face against those methods and devices whereby the stage is too frequently rendered an object of contempt.

In her personal character, Madame Modjeska presents many noble and lovely qualities that have endeared her to a wide circle of friends. Her domestic life is ideal. Count Charles Bozenta, her husband, is a man of remarkable intellectual accomplishments, whose sympathy and fine taste have materially aided Madame Modjeska in her unbroken series of artistic triumphs.

HANLEY COMPANY HELPED HOME.

Henry A. Greenwall raised the funds necessary to send the members of the stranded Lawrence Hanley company from New Orleans to this city. Money was contributed for this purpose by the Stuart Robson company, the Rhea company, the Aunt Bridget company, and several friends of Mr. Greenwall, and the balance that gentleman furnished out of his own pocket. Mr. Greenwall writes THE MIRROR that he still thinks the money for the Hanley company's fares should have been appropriated by the Actors' Relief Committee. But if he will give the matter careful consideration he will see that it is impossible to use money subscribed to aid the destitute unemployed for the purpose of bringing stranded companies to New York. Were such a precedent to be established the Relief Fund would vanish shortly without accomplishing the purpose for which it has been collected.

NOT A "REHASH."

Emanuel Lederer says it is highly ridiculous in a writer for a musical weekly to assert that Paul Lindau's latest play, Der Andere, is a mere "rehash" of Dr. Jekyll and Mr. Hyde. To point out the absurdity of this, Mr. Lederer simply refers to a note before the first act, which frankly admits that the play was suggested by Dick Mav's L'Affaire Allard, and by the celebrated French philosopher, Taine's, "Study on Intellect." Clement Scott, who is at work on the English version of Der Andere, which will shortly be produced by Beerbohm Tree, is too well acquainted with Dr. Jekyll and Mr. Hyde to waste his time on a "mere rehash" of the latter play.

THE LAW INVOKED.

James T. Powers made a contract to present Walker, London, at the Bijou Theatre in this city, beginning on Feb. 12. Manager Rosenquest, of the Bijou, saw the performance of Mr. Powers in Chicago, some time ago, and decided that the play would not suit Bijou audiences. He wrote to Mr. Powers, asking for a cancellation of the date. Mr. Powers' declined to cancel. Mr. Rosenquest subsequently arranged with Peter F. Dailey to remain at the Bijou until Feb. 17. Last week Judge Barrett, on Mr. Powers' application, granted a temporary injunction restraining Mr. Rosenquest from making any contract for Mr. Powers' time.

UNDER THE BLACK FLAG.

Weston's Comedians are pirating The County Fair at Boone, Ia.

Sadie Raymond, advertised as "a little streak o' sunshine," and supported by what is declared on the bills to be "a refined company of players," is playing A Texas Steer, The Old Homestead, The Girl I Left Behind Me, Harbor Lights, The New South, and other plays in which she has no rightful interest in Kansas.

Harry Richards, manager for the Rutledge company, writes to THE MIRROR that his organization has been unjustly accused of pirating Michael Strogoff, which he asserts Mr. Rutledge has a right to use.

DICKSON IN THE BRIDEGROOM.

Reports indicate that The Bridegroom, the new comedy by Charles Klein, produced by Charles Dickson, has made a success equal to Incog's. Mr. Dickson will stage the piece at a Broadway theatre in April.

STAMP OF AUTHORITATIVENESS.

Atlanta Constitution, Jan. 28.

Besides the daily press we have 20,000 weeklies that have done much to advance the cause of humanity and the progress of civilization. This brings to mind THE NEW YORK DRAMATIC MIRROR, established in the seventies and which, by the way, is the official organ of the American dramatic profession. It is to the theatrical world what the leading papers of the day are to the progress of our country. Its letters, which are from every important American city, are quite interesting and foretell the strength and character of all the performances given in the leading theatres throughout the country. With matchless ease it displays each week the entire doings of the profession and possesses a stamp of authoritativeness seldom equalled. THE MIRROR is always clean and brimful of good things, and this is one reason why its circulation is constantly increasing outside of the profession. People never tire of what is really good—the really good grows upon them.

THEY APPROVE AMERICAN ACTORS.

Last week THE MIRROR reprinted the substance of an interview with Carl Rosenfeld in the *Press*, in which that manager was made to say things derogatory of American actors and acting. In regard to this Mr. Rosenfeld writes to this journal as follows:

To the Editor of the Dramatic Mirror:

SIR.—Your item regarding my interview with a representative of the New York *Press* on American actors induces me to request your kind attention to a letter we wrote to the editor of the *Press*, and which was published the next day as a reply, probably overlooked by you. We beg to enclose a clipping of the paper.

We are really happy to have once more the opportunity to state that it was an absolute misunderstanding on the part of the representative of the said paper if he received the impression of any contemptuous opinion of ours of American actors. We think nothing proves better the contrary opinion than the fact that we have taken the Fifth Avenue theatre for a long time—an enterprise which is based on the cooperation of American actors.

You may believe that in organizing our companies we would be glad to have a chance to engage all those splendid actresses and actors we have seen in this country.

As to your hint about "advanced" plays, we do not deny that we have a certain tendency for serious plays which is natural, as they give ample opportunity for theatrical managers to show their abilities in producing, staging and setting them.

Nevertheless, we intend to open at the Fifth Avenue Theatre on March 12 with a farce-comedy, and we consider a farce-comedy well staged and splendidly acted nothing less than a play of the "advanced order," and we hope it will be splendidly acted by our company of American actors.

Yours very truly,
CARL AND THEODOR ROSENFELD.

NEW YORK, Feb. 3, 1894.

The clipping to which the Messrs. Rosenfeld refer to is a letter from Theodor Rosenfeld, in the course of which he says: "I can only say that I have found American actors and actresses to be conscientious and painstaking artists, and if your representative received a different impression from my words, he misunderstood me, which I regret all the more since we had a most friendly talk about it."

AN APPRECIATIVE LETTER.

The late Laura Schirmer-Mapleson was warm-hearted and impulsive to a degree. She was sensitive to kindness. Her experience during her last engagement in New York was particularly trying, and THE MIRROR, as a simple matter of justice, described the difficulties she encountered and endeavored to set her right before the public. Mrs. Mapleson wrote the following letter immediately after the appearance of the article in question:

DEAR MR. EDITOR.—I am indeed most grateful to you for all your kindness to me, and believe me, I shall not forget it.

Your editorial was an absolutely fair solution of the case; but you certainly are the only New York journalist who has plainly stated the facts.

I have sung in many countries and under many managers of various nationalities; but my recent experience and the treatment I received is absolutely unique.

I find, however, that wrongs of this nature are quickly adjusted by my fair minded countrymen, foremost of whom I must in simple justice place you. For no matter what others *thought*, you *spoke*, and hence rendered me valuable aid and service. THE NEW YORK DRAMATIC MIRROR must, therefore, rank as the impartial organ of the theatrical profession of this country, of which large and distinguished fraternity I am proud to be a member, and I am sure they will all echo my sincere tribute to your journal's absolute honesty of mind and purpose. Very faithfully,
LAURA SCHIRMER-MAPLESON.

EMPIRE SCHOOL MATINEE.

On next Tuesday afternoon the Empire Theatre School will give its second matinee performance, under Director Wheatcroft's supervision. There will be three parts in the programme. The first will be the original production of a one-act domestic drama called A Passing Cloud, by Pearl Bullard, who will appear in the cast. Sonia Poninski, a tragic play in one act by Sigmund B. Alexander, will also have its first representation. The performance will end with selections from Pygmalion and Galatea. Mr. Wheatcroft will give three more of these exhibition matinees before the season closes in April.

CASINO PROFESSIONAL MATINEE.

There will be a special matinee of Prince Kam, or A Trip to Venus, at the Casino on Thursday. Recognized members of the profession are invited. Requests must be made by letter only to E. E. Rice.

HERBERT LEONARD INSANE.

G. Herbert Leonard, who went to Denver three weeks ago to play in the stock company in that city, was placed in an insane asylum last week. The opening of the season in Denver was delayed a week owing to his illness.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles Walcot Russell, with a strange disregard for the rights of Daly's ex-leading man, has written a one-act drama which he has entitled John Drew, Gentleman. The flattering addendum will no doubt appease the rightful owner of the name. Mr. Russell has also a new military comedy-drama, which he has not yet named. It is in the hands of a New York manager. He is looking for a market for a four-act comedy called The Pretty Quakeress.

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J. G. Wengler, of Jamestown, Pa., is the author of Thorns and Roses.

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Mrs. Morgan Brooks, of Cincinnati, has completed a clever curtain-raiser, The Stage Fever Cure.

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Within the last few months Sardou's Madame Sans-Gene has been produced in Vienna and Berlin. The critic of the *Figaro* writes that it is amusing to see the nations that lost the battles of Austerlitz and Jena applaud the character of Napoleon, who conquered them.

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Herrmann Sudermann, author of Heimath, which Modjeska is playing under the title of Magda, is writing a new play. It will be produced shortly in Berlin. It is said that it is as strong as Die Ehre and Sodom's End, which made sensations in Berlin.

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Frances Hodgson Burnett, author of Little Lord Fauntleroy, etc., has taken up her pen again and is at work on a new play.

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Marguerite Merington, author of Lettarblair, has just completed the libretto of a comic opera. She has not decided upon the composer.

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Charles Barnard says he finds it difficult to make the supply of his monologues equal the demand.

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The French authors of Cornigan versus Cornigan, from which Mrs. Grundy, Jr., is adapted, are Georges Rolle, dramatic critic of the *Paris*, one of the most influential evening papers in Paris, and Jean Gascogne, a witty chroniquer.

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Elisabeth Marbury, the dramatists' agent, is in receipt of more crank letters than any woman in this country. Almost daily the wildest schemes with regard to productions of plays are submitted to her. Last week she received from an author living in Iowa six tragedies. He owned up to it that his friends found his plays as good as Shakespeare's.

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Harry and Edward Paulton have written a comedy called Horace. A New York manager is considering it.

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Ben Teal contributed an interesting two column article on the production of a play to Sunday's *World*.

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Bernard F. Thorne, of Chicago, in an effort to put on the shoes of the late Dion Boucicault, has added another item to the list of Irish plays. Aline Asthore is its title. A Christmas Eve Match is a less ambitious piece of his.

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Max Nordau, the clever author whose socialistic ideas are developed in his "Conventional Lies," has had a play produced in Berlin. He has refused to sell the American rights to it because the manager negotiating for it declines to sign a clause prohibiting his altering the piece in anyway.

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Albin Valabregue, who, until last year, was considered one of the smartest French writers, since his conversion to Christianity, has had a number of failures.

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The title of Henry Guy Carleton's play which Nat Goodwin will produce next season is Ambition.

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Dr. George G. Hollister, a dentist of Dunkirk, has written the libretto of a comic opera entitled Kathro, for which Frederick Bloomfield has written music. The work will be produced by amateurs in Buffalo.

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J. W. Cutshaw, of Fort Wayne, Ind., has written several plays, none of which has been tried, among them being Moore and Son, The Old and the New, and The Country Store.

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A Society Lion is the title of a play by A. Edward Miles, of Omaha. It is a light comedy in four acts.

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Seymour S. Tibbals has finished a four-act melodrama for Gordon McDowell, entitled In Honor Bound. The plot is taken from an old story, but several new characters have been written in, including one for Mr. McDowell. If it is successful, the play will be specially produced next season by McDowell and his wife, Elma Cornell, in the larger one-night stands.

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Charles Kline and Clyde Fitch are collaborating on a play with a distinctively American subject. It may be finished and produced this season at a stock theatre in this city.

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Aimée Hercht, of Columbus, O., has written a one-act curtain-raiser entitled A Woman of Some Importance, which is at present in Charles Frohman's hands, and is now at work on a five-act drama entitled Miss Bond of America, dealing with the character of an independent American Girl.

PROFESSIONAL DOINGS.

Captain D. M. Johnson, who last week assumed the proprietorship of the Coleman House, is one of the brothers who conduct the restaurants at Poughkeepsie and Syracuse on the New York Central Railroad.

Robert L. Cutting has sued to be admitted to the executorship and trusteeship of his grandfather's will. He declares that his uncle Walter has never made an accounting, and he purposes to learn the condition of the estate.

Rehearsals of A Doll's House, which Minnie Maddern Fiske will present at the Empire on Feb. 15 for the benefit of the Hahnemann Hospital's training school and maternity departments, began yesterday.

R. A. Barnet's new comic opera Tobasco will be produced by E. E. Rice at Palmer's next Summer.

Aunt Louisa Eldridge has thrown up the part of Brigitta in A Lady of Venice. It will be acted by Mary E. Barker.

Joseph Frank has secured a divorce from Emma Stone.

Charles P. Elliott has succeeded Orlin Crawford as manager of the Grand Opera House, Topeka, Kas.

The Prodigal Father company will give a special performance before the Progress Club, of this city, on Saturday night of next week.

Charles H. Hoyt and Caroline Miskel will be married on March 1.

Cyril Norman was in town for a few days last week. He reported that the season had been all that he could expect for a new production, and he is well satisfied with the results as to Blue Grass. Mr. Norman has engaged R. J. Cutler to add new scenic effects to the play and arranged for handsome printing. Blue Grass will go on the road next season with Branch O'Brien still as manager, and from present indications the play will be a money winner.

In an interview on the art of making-up, in the Chicago *Evening Post*, J. E. Dodson, of the Kendal company, notes a curious slang expression of the English greenrooms—"a Sadler's Wells make-up." "Sadler's Wells was for years the home of the legitimate in London," he says. "It is associated, too, with many broken-down actors of the old school. Now, if an actor in England comes late to a performance and with an indifferent make-up, he is chaffed about his 'Sadler's Wells,' the suggestion looking back to the days when the make-up was improvised at the old Sadler's Wells Theatre with a little white rubbed off the walls, a little brown rubbed off a brick from a chimney, and a hole in the tights blackened with soot from the flue."

Logan Paul recently took the place of Billy Barlow at short notice in the company playing The Land of the Midnight Sun, Mr. Barlow having been suddenly stricken with illness, and thus saved several performances. When the company reached Cincinnati, they assembled after a matinee, and by the hand of Manager D'Arcy presented to Mr. Paul a handsome gold-handled umbrella.

Grace Huntington's flat in the Antwerp, 503 Boulevard, was recently robbed of a gold watch, an emerald ring, several souvenir curios in silver, and a paper packet containing a lock of Miss Huntington's father's hair. Miss Huntington was at a rehearsal at the time.

Marie Gurney, otherwise known as Mary Hoggett and as Mme. Lansmere, has been sued by Cecelia W. Valentini, who keeps a boarding house on West Twenty-third Street, for $250 money lent and a board bill of $650.

Harry Kennedy is acting manager of Augustus Piton's production A Man Among Men.

Annie Caldwell has been so successful this season with the farce-comedy, A Railroad Ticket, that she has been ticketed for next season.

The Twelfth Night Club some time ago resolved to sell programmes no more at benefits, owing to the abuse of this custom in certain quarters. They have rescinded this rule, however, in the case of the poor fund benefit at the Broadway on Thursday afternoon. They will sell programmes at a fixed price, and will make change—a novelty in this form of lobby enterprise, and a welcome one, too.

"Happy" Ward, of Ward and Vokes, has come to the conclusion that staying up all night is sometimes beneficial. One night last week he lingered until dawn with a party of congenial friends, and when he reached his home he was nearly suffocated on entering his room by a rush of escaping gas. Investigation disclosed that a burner, concealed by the head of his bedstead, was turned full on. A gold-headed umbrella and other articles were missing. Mr. Ward congratulates himself that he was not at home.

Harry Pepper, the ballad singer, and Mrs. Emma Mohneimer were married on Jan. 29 by the Rev. Dr. J. H. Rylance, assisted by the Rev. Richard Cobden.

Marian Booth has obtained permission from Judge Conlan of the City Court to defend a suit brought against her by Joseph H. Tooker, on behalf of the Metropolitan Job Printing company, to recover $300 for printing.

Frank Linden, of The Fencing Master company, is suffering appendicitis, and has been taken to the New York Hospital.

No profit was cleared by the performances of As You Like It at the Garden Theatre last week, but a large amount of money was paid in salaries by the Profesional Woman's League and this money was most welcome to the majority of those taking part.

Benefit attraction wanted for Elk Lodge, Omaha, Neb., March 15, 16, 17, 20, 21, 22, 23, 24, 29. Any one of above dates. Must be thoroughly first-class. Write at once, stating lowest fixed price.*,*

TELEGRAPHIC NEWS

CHICAGO.

Hall's Story of Windy City Events—It is Up to Date and as Amusing as Ever—Theatrical Chat.

[*Special to The Mirror.*]

CHICAGO, Feb. 5.

The past week has brought me a revelation of the whereabouts of several professional friends whom I had missed for some time. The first word came from Punch Wheeler, chief of the department of publicity with Walter Sanford's Power of Gold, who arrived here early in the week. He wrote me that his property (the sandbar in the Ohio River opposite Louisville) would be out this month and he intended having it divided into town lots which he will give away with coupon tickets when Will McConnell's Continuous Unpaid Salaries company goes on the road in March. Mr. Wheeler said also that he had expected to be married last Tuesday, but he got into a heart game at $1 per heart with Frank Daniels' company and after the first hand he was obliged to wire his intended bride to wait thirty days.

The second man I heard from was Andy McKay, who fell off of the map about two years ago. News of him came from Wright Huntington, who is playing in the stock in Portland, Oregon, himself one of the disappeared. Andrew dropped into Wright's dressing-room one evening and said he was running the opera house at Victoria, B. C. Then he whistled "God Save the Queen," and said he liked Victoria so well he was thinking of buying it. Mr. McKay still wears a carnation. He has the record for preserving a carnation the greatest length of time. His method is to wrap it in a damp wash cloth over night. Besides sending me news of McKay, Huntington enclosed a Western specimen for my collection of soubrette names. It is Villa Vilafrson. Regards to Ole Olson. Yon Yonson please write.

Hooley's Theatre was closed last week on account of the illness of Nat Goodwin, who submitted to a painful operation on his leg. It was announced Friday morning, however, that he would reappear this evening for his last week, and he was greeted by a fine audience. His health is perfectly restored, though he is very nervous from the effects of the operation. Mr. Beach would have continued playing the part all last week had it been possible to get a man to play his role of Travers. Wilson Barrett follows Goodwin at Hooley's, opening in Virginius.

Julia Marlowe closed her engagement of three weeks at McVicker's Saturday evening, and to-night Pauline Hall, who had been here rehearsing with her company for a few days, opened before a large audience in a fine production of The Princess of Trebizonde. She has an excellent company, being particularly strong in comedians. Dick Golden, Fred. Solomon, and John Ransone are with her.

De Wolf Hopper has been doing the big business of the week in Panjandrum at the Grand. He is here two weeks longer, and his sale continues very large. My young friend Herbert Cripps, the stage manager, still hobbles about on crutches. You no doubt remember his fall through a trap against which he had warned every member of the company.

Steele Mackaye's Scenitorium was to have been opened last Friday night but Mr. Mackaye was so ill through excitement and worry that a postponement was necessary. The place opened this evening and a fine audience witnessed a unique entertainment.

Sinbad continues to coin money for that fortunate manager, David Henderson, at the Chicago Opera House. Last Wednesday afternoon the big band of the Chicago Musicians' Union marched to the theatre 150 strong and serenaded Manager Henderson in recognition of the firm stand he took for union musicians in Denver recently. Sinbad has two more weeks to run before going East.

I told you last week how hard Comedian Eddie Foy worked to get a ticket to the execution of Murderer George H. Painter in the jail. A man present tells me that Foy was on hand bright and early, and was introduced by the jailor to Painter. Never having met a condemned man so near the gallows before, Foy, it is said, was at a loss for an appropriate remark under the circumstances, so he resorted to that old professional stand-by query, and said to Painter: "Where do you go from here, cull?"

In chatting the other day with one of the histrions who have taken the gold cure, Dr. Fred G. Stanley, Nat Goodwin's physician, said: "Well, old man, even if you never drink again, you've got a pretty good average."

Walker Whiteside is in his third week at the Schiller, where he has scored a distinct artistic success in legitimate roles. He remains another week and then comes Aristocracy.

The *Dispatch* is authority for the latest report in regard to the Schiller, by the way. It is to the effect that Manager Church, of Lincoln, Neb., has made arrangements with Manager L. C. Straight to take the house.

John Drew closed his successful engagement of three weeks in The Butterflies at the Columbia Saturday evening, and Marie Jansen opened there last evening in Delmonico's at Six before a very large audience, and the play and star made a hit.

D. W. Truss, of Wang, who has been under the weather here, left last week to join his company. Another man who has been on the Chicago sick list is Harry Morris, the German comedian. I met him the other day, and he has one of the finest sets of loose chewing whiskers I ever saw. The May Howard show did well at the Olympic last week, and I guess they have been doing well, as Starry said he was to meet his wife, the jolly May, in one of the big jewelry stores.

James Jay Brady, of the Hallen and Hart company, passed through here last week on his way to New York. The company lies off here next week and Mr. Hallen goes on to New York to see his wife, who is ill. Flora Irwin is to fill her place temporarily.

Colonel Ingersoll had two big houses at the Auditorium Friday night and at McVicker's last night, and the Thomas Orchestra filled the Auditorium Friday afternoon and Saturday evening.

I believe that life is too short to afford time for taking in an amateur show, but I went out to the swell Kenwood Club last Friday and saw a female minstrel performance given by society girls for charity. It was a good show and the hit was made by Mrs. Eugenie Long-Frasher on the bone end. She sang "Mamie, Come Kiss Your Honey Boy" with great success.

Saturday evening Amy Leslie, of the *News*, T. D. Wells, of the New York *Times*, and yours truly officiated as judges at the annual Turner masquerade, and awarded the three prizes offered. The result is that to-day we are all very popular with three Germans, but the others think we are not in it.

Openings of the outside houses yesterday were Carroll Johnson in The Irish Statesman at the Haymarket, The County Fair at Havlin's, A Cracker Jack at the Windsor, Billy Plimmer and his All Star Specialty company at the Empire, Pete Baker in Chris and Lena at the Clark Street Theatre, The Power of Gold at the Alhambra, continuous vaudeville at Frank Hall's Casino, the Rentz-Santley company at Sam. T. Jack's Madison Street Opera House, and vaudeville at the Lyceum, Olympic, Tivoli, and Park.

Colonel Haverly has secured the People's Theatre and will open it Feb. 10 with Mattie Vickers in The Circus Queen. Popular prices will prevail.

Business is on the increase here, and the times look much brighter theatrically.

"BIFF" HALL.

CINCINNATI.

The Prodigal Daughter, Jane, The White Squadron, True Irish Hearts, and Slavery Days.

[*Special to The Mirror.*]

CINCINNATI, Feb. 5.

The Prodigal Daughter promises to be one of the Grand's most attractive cards, judging from to-night's attendance. The play was mounted in exceptional style, and the cast all that could be desired. Next week, The Lilliputians in A Trip to Mars.

With Johnstone Bennett in the title role, Jane last season captured the clientele of the Walnut, and the same attraction, with Jennie Yeamans in the stellar role, is this week likely to duplicate last season's success. Fanny Davenport next week in Cleopatra.

Under the City Lamps is at Havlin's this week.

The White Squadron is drawing crowds to Heuck's.

Dan McCarthy's True Irish Hearts attracted an excellent attendance at Robinson's yesterday afternoon and evening.

Tom Misco's City Club is a recognized card at People's, and yesterday attendance was the largest of the season.

Slavery Days is Manager Anderson's attraction this week at the Fountain.

The management claim that at Heuck's for week ending Saturday In Old Kentucky played to $5,600, and the engagement was the banner one of the season.

JAMES MCDONOUGH.

PHILADELPHIA.

Attractions to the Many Theatres of the Quaker City—An Attempted Innovation.

[*Special to The Mirror.*]

PHILADELPHIA, Feb. 5.

Business shows an increase since the last report. The Grand Opera House, with Mrs. Drew and company in repertoire has held its own, and the star announces for the present week her final appearance on the stage in this city. This evening the bill is The Jealous Wife. Attendance fair. Last three nights, with Saturday matinee, The Rivals.

The People sended a good week with average attendance, the play being Eagle's Nest. To-night The District Fair opens well.

Business at the Girard Avenue, with its capable stock company, is always excellent. This week Pawn Ticket 210 is on, and the week to Wednesday is sold.

Robert Mantell at the Park played to uniformly crowded houses. Nellie McHenry, in A Night at the Circus, opened to a medium attendance to-night.

Herrmann at the Walnut drew moderately after the opening. Keene in repertoire began this evening, opening in Richelieu to a fair attendance.

At the Auditorium, Manager Gilmore gave a strong performance with the Russell Brothers' Aggregation, assisted by J. W. Kelly. This evening, The South Before the War has a heavy clientèle.

The Chestnut Street Opera House has had the largest audiences of the season, the attraction being Henry Irving in repertoire. This is the concluding week, and every seat in the house is sold.

The severe illness of Sydney Armstrong told upon the attendance at the Chestnut Street Theatre. She appeared to-night in The Girl I Left Behind Me, and the house is crowded. The play has three more weeks.

The Struggle of Life at the Empire drew good business and is followed by The Police Patrol, which has had a fair following.

The Standard had a good week with Peck's Bad Boy. This week, Ada Gray in East Lynne, this being her last appearance in this city.

George Thatcher's Africa is at the National for the week.

Forepaugh's Theatre had the heaviest week of the season in the reproduction of Youth. It was gorgeously staged, and the company was of the best. Hundreds were turned away Saturday night. The Fast Mail filled the matinee to-day, and will have a strong engagement.

Sothern remains at the Broad this week, giving Lord Chumley, after which his engagement will conclude. Business remains good.

The Bijou continues very successful. The bill for the week is strong, and the house opened at noon to the capacity.

The Star managers made an offer to the managers of the defunct Arch Street Theatre to rent that establishment. The intention was to coach their performers from one theatre to the other, London style. The offer was declined, although the rental would have been in the neighborhood of $20,000 per year. Mrs. Drew for over thirty years paid $10,000 per year.

The bill at the Star last week was strong and is the same this. A gallery is to be put in, seating a thousand. The entire auditorium is also to be retitted.

The Lyceum had a fair week with a strong bill in C. W. Williams' company. Campbell's Vaudevilles began a week to a good house this afternoon.

EDWIN RUSHTON.

BOSTON.

Proposed Laws Against Pugilists and the Display of Women's Forms on the Stage—Gossip.

[*Special to The Mirror.*]

BOSTON, Feb. 5.

In the Legislature to-day an attempt was made to get a bill introduced regulating modesty on the stage. It will be presented when a Representative is found to father it.

It provides that no woman shall appear on a stage with skirts opening on the side or which do not come within four inches of the floor. Waists must be so constructed as not to show any part of the person.

No woman is to appear in tights or engage in high kicking or fan, serpentine or skirt dancing, or the police are to enforce the provisions, which have penalties of from $10 to $500. The promoter of the bill is understood to be Charlotte Smith, who got her name before the public in an unnecessary attempt to arrest the Superba girls.

What is to become of the theatre in Massachusetts if the legislature passes a bill which has just been introduced? It provides that whoever exhibits or permits to be exhibited in any theatre or public place any person who has been engaged in a prize fight in this or any other State within two years prior to such exhibition or permits any such person to take part in any performance or exhibition in any such places shall be imprisoned in a jail or house of correction not to exceed one month. The participation of any such person in any performance or show in any theatre or public place shall of itself make void the license of theatre, performance or show.

"Lessee and manager, Mr. John Stetson"—that is the way it reads at the Park now, indicating that the change of management has actually taken place following the signing of the eight years' lease last week. Mr. Stetson takes to his new theatre substantially the same staff that he had with him when the Globe was burned, the principal offices being held by Charles N. Schroeder, business manager; Samuel J. Hamilburg, treasurer, and Arthur H. Dutton, press representative. The only notable exception in the staff is John J. Braham, who will continue to direct the orchestra at the Park as he has for everal seasons. The opening attraction under the new management is Russell's Comedians in About Town.

There were congratulations for every member of the house staff to-night, and the theatre was crowded. The favorites of the company were seen to advantage, and the piece will evidently have a successful month.

Thomas Q. Seabrooke in The Isle of Champagne should fill the Museum at every performance of the single week that it remains at that house.

Seabrooke and Elvia Crox were greeted by a crowded house, and repeated last season's hits.

All sorts of realistic features are crowded into The Tornado which is at the Grand Opera House this week.

The great Auditorium was packed, and the piece was well put on. Isabelle Coe received many floral tributes.

James T. Powers has never played in Boston but in farce comedy and comic opera. To-night the audience at the Tremont saw him in Walker, London.

There was a good audience, and the idea of the house-boat was well received. Powers has an excellent part.

What is intended to be a long run of A Milk White Flag began to-night at the Boston, for which house Charles H. Hoyt wrote the piece.

"Nothing but new fun," is the catch-word at the Bowdoin Square this week, where The Hustler is being given by such Boston favorites as John Kernell, Mollie Thompson and Gus Mills. A Nutmeg Match follows next week.

Rose Coghlan remains only this week at the Hollis Street. The house has been filled at every performance of A Woman of No Importance. Oscar Wilde's play will be withdrawn after the first half of the week in order to give a few performances of Forget-Me-Not.

For a time last week it looked as if Charley's Aunt would have a sudden termination at the Columbia. H. A. Lee, manager of the Friends company, sought an interlocutory injunction against the proprietors of the Columbia, claiming that they refused to give him the use of the house for the weeks of Feb. 12 and 19, as specified in a contract. He received notice that on account of the success of Charley's Aunt he would not be given the use of the house, but was offered other theatres which he did not want. On the other hand, it was contended that Lee has a remedy at law if the contract is broken, and that the contract in question was a mere revocable license, not enforceable in equity. Lee's lawyer urged that the damage from not playing at the Columbia would be irreparable, as the success of the piece in New England depends on its hit made here. Chief Justice Mason finally denied the motion for the injunction, and Charley's Aunt stays.

Other attractions in Boston this week are: Bijou and Howard Athenæum, continuous variety; Grand Museum, Beacon Lights; Lyceum, Ladies' Vaudeville Club; Palace, Night Owls, with Bonnie Thornton and Ottillie.

In Venice is the title of a one-act piece of unusual strength which has been written by Edward E. Rose, the stage manager at the Museum. The principal character is specially adapted to the talents of Marie Burress, who will play it for the first time on the occasion of the Press Club's annual entertainment at the Boston, March 6. She will have the assistance of Boyd Putnam.

Rosina Vokes was a life member of the British Charitable Society, of this city, and at its meeting last week the organization passed appropriate resolutions on her death.

Rose Coghlan and John T. Sullivan were enjoying a sleigh ride on the Boulevard last Friday, when they came near having a serious accident. They were returning to the city when a horse behind them ran away and came down upon them furiously, striking Mr. Sullivan a terrible blow in the back of the head and knocking him over the dashboard on his horse's flank. Mr. Sullivan was able to hold the reins and thus control the horse so that neither himself nor his wife was seriously injured, although Miss Coghlan was struck on the shoulder and had her fur jacket torn, and the back of the sleigh was splintered.

America is to be given at the Tremont and not at the Mechanics' Building, after all.

For years it has been the custom of some theatres here to leave small lithograph boards on the sidewalks over Sundays. Yesterday the police unexpectedly confiscated about 2,000 of them. To-day the managers were permitted to take them back.

Margaret Shaw Ingersoll, Mary Shaw's sister, will be the Audrey in the performance of As You Like It which is being arranged by Marie Burress for the benefit of the unemployed early in March. The Verdi Quartette will give the incidental vocal music.

Millie Sheridan, who injured herself while dancing several weeks ago, is under a physician's care in this city, but is recovering rapidly.

Bryan Darley, of the Charley's Aunt company, fell and broke his leg during last week's severe storm. He will be unable to leave the hospital for some time and meantime Harry Davenport is playing Sir Francis Chesney.

For the last week of his engagement at the Park Henry E. Dixey was unable to do any dancing in Adonis on account of a serious fall. He was unable to attend the reception which had been arranged for him by the Press Club. The Adonis engagement was filled with accidents of which Mr. Dixey's was the last. Irene Verona came near losing her eye, Irene Vera was disabled by a fall, and one of the acrobats sustained a bad fall. Adonis will now tour New England with Nelson A. Morkill in charge of the company.

JAY B. BENTON.

PITTSBURG.

Aristocracy, Effie Ellsler, A Brass Monkey, James J. Corbett, Blue Grass, and the Duquesne.

[*Special to The Mirror.*]

PITTSBURG, Feb. 5.

A large audience at the Alvin to-night witnessed the first production here of Aristocracy. The company was well received. Next week, Jennie Yeamans in Jane.

Effie Ellsler, surrounded by a strong cast, presented Doris at the Grand. Hazel Kirke and A Woman's Power are underlined. The Country Squire follows.

A Brass Monkey opened to a crowded house at the Duquesne. The Deutsches Theatre company next week.

At the Bijou, James J. Corbett in Gentleman Jack drew a crowd, and the advance sale is one of the largest of the season. Land of the Midnight Sun next week.

Russell Brothers began an engagement at the Academy of Music to good business. The Rentz-Santley company next week.

Blue Grass was well received by a large audience at Harris' and made a decided hit. Skipped by the Light of the Moon is the next attraction.

E. J. DONNELLY.

ST. LOUIS.

Wilson Barrett, Opera, Wang, and Other Attractions—A Manager Complimented by an Actress.

[*Special to The Mirror.*]

ST. LOUIS, Feb. 5.

To-night Wilson Barrett opened in Ben-My-Chree at the Grand Opera House before a fine audience. To-morrow night Virginius will be given, to be followed by Claudian, The Stranger, Hamlet, and The Silver King.

The second and last week of The Conreid Ferenczy Opera company opened last night, the three-act opera, The Laughing Heirs, being given for the first time in this city. A large audience attended. The engagement has been a good one.

Wang, with a new cast and new scenery, opened big last night at the Hagan.

J. K. Murray, and Clara Lane appeared at Pope's yesterday in the well-known Irish play Glen-da-Lough to two big audiences. To-night the popular manager, Charles Daniels, is taking a benefit, and the house is crowded.

The well-known melodrama, The Vendetta, headed by W. R. Ogden and a large company played to two big audiences at Havlin's yesterday.

The Irwin Brothers' Comedy and Vaude-

ville company commenced an engagement at the Standard Theatre yesterday afternoon.

Grace Hazard, a young St. Louisian, who intends to adopt the stage as a profession, is doing some very clever work in amateur theatricals. She is the sister of Bob Hazard, the dramatic critic on the *Globe-Democrat*.

Manager Pat Short of the Olympic feels good this week. He received an unsolicited letter from an actress of the In Old Kentucky company, complimenting him on the perfect arrangement and cleanliness of his dressing rooms.

D. W. Truss, who has been quite ill, came in last week from Chicago and rejoined his company yesterday.

Percy Gaunt joined the Trip to Chinatown company here last week as musical director.

Winn Thomas, who has been dramatic editor of the *Post-Dispatch*, and brother of Augustus Thomas, has joined Alabama as manager.

The billposters here are at war.

W. C. HOWLAND.

CLEVELAND.

The Duff Opera Company. After the Ball. The Romany Rye and Other Attractions.

[*Special to The Mirror.*]

CLEVELAND, Feb. 5.

The Euclid Avenue Opera House had a large audience to-night, when the Duff Opera company presented a double bill, Marriage by Lanterns and Philemon and Baucis. This company will hold the boards the first half of the week, and will be followed by A Trip to Chinatown. Next week, Sol Smith Russell.

Robert E. Graham in After the Ball was greeted by a full house at the Lyceum Theatre to-night, and will remain for three more performances. Next week, Marie Tempest in The Fencing Master.

The Romany Rye opened a week's engagement to a good house at Jacobs' Theatre to-night. It will be followed by N. S. Wood.

The Star Theatre had its usual Monday afternoon and evening crowds to welcome the London Belles, with the dancer, Cyrene. They remain all week. Russell Brothers' Comedians next week.

WILLIAM CRASTON.

HUNDREDS TURNED AWAY.

[*Special to The Mirror.*]

NEW ORLEANS, Feb. 4.—Freeman's Funmakers in A Railroad Ticket turned hundreds away from the St. Charles Theatre to-night. The performance made a great hit.

CHARLES OSGOOD.

MISS EATON ILL.

[*Special to The Mirror.*]

DETROIT, Feb. 5.—Mabel Eaton was taken suddenly ill at the matinee to-day. Ada Von Etten played Miss Eaton's part perfectly at a moment's notice. CHARLES YOUNG.

VERY SUCCESSFUL.

[*Special to The Mirror.*]

TOLEDO, O., Feb. 5.—The Whitney Opera company, with Marie Tempest in The Fencing Master at the People's Theatre, at an extra matinee and to-night played to $2,234. The house was sold out in two hours three days in advance, and Miss Tempest had an ovation.

S. W. BRADY.

MIRROR CALLERS.

Among those that called at the MIRROR office last week were the following:

Count Charles Bozenta, Sadie Martinot, Otis Skinner, May Robson, Henry Miller, Theodore Bromley, W. H. Thompson, Alice Fischer Harcourt, Emily Northrop, Ruth Aldridge, Lenore Snyder, W. H. Rudolph, C. J. Burbidge, Clifford Leigh, Uns D'Moire, John Sutherland, Jefferson Lloyd, Clifford Dempsey, June Stone, Lucille La Verne, W. R. Hatch, Harry Watkins, Henry G. Carleton, Basil Tetson, Gordon Emmons, Morse Bingham, C. A. Handysides, W. H. Chisholm, Fred. Lennox, G. B. Bunnell, Maclyn Arbuckle, Col. T. Allston Brown, Clara Throps, Ida Bell, Edna Courtney, Beatrice Ingram, W. V. Ranous, Ernest Bartram, Edward Grace, John Archer, Frank D Riddell, Margaret Mollé, Adah Longdon, Minnie Packard, Irene Leslie, Celie Clay, Vera de Vere, A. W. Purcell, A. W. F. MacCollin, Daisy Beaute, Fred. Frear, Florence Wilson, Julian Greer, Fred. Melville, Duncan Campbell, Bradley James, Gertrude Stanwood, Kate Tonerny, Genevieve Beaman, J. P. Norton, Louise L. Young, Mark W. Davis, Harold De Mille, Valerie Bergere, Clara Coleman, W. D. Loudoun, Ernest Elton, Clarence Fleming, Elsie Adair, Alice Butler, Marie D. Shotwell, and Sidney R. Ellis.

AMONG THE AMATEURS.

The Amateur Comedy Club is giving a series of performances at the Berkeley Lyceum. Last Thursday evening The Guardsman was the bill.

The Polytechnic Dramatic Association of the Brooklyn Polytechnic Institute will present a three-act musical extravaganza, called The Theosophist, at the Academy of Music in that city, on March 2, 3 and 3. The play and music alike were written by students of the institution. Features of the performance will be a dance of "sacred monkeys," a Theosophic seance, during which two comical Irishmen, as like as two peas, will appear as a mahatma and his astral body, and pretty girls who will really be boys. The cast includes Harry T. MacConnell, Frank W. Chandler, Allan Fraser, Guy H. Hubbard, John G. Underhill, James A. Dunne, Jr., Robert H. Hazletine, D. Ivanhoe Van Cleaf, Ralph H. Thompson, Frank R. Ogilvie, Clarence L. Abbott, Terence T. Burns, and others.

THE ELKS.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Lodge No. 102, Racine, Wis., celebrated its first anniversary last week by a dance for members and their guests. The Lodge has now one hundred members. It is growing rapidly. It will shortly give a minstrel performance at the Opera House for the benefit of the poor.

To-day (Tuesday) a delegation of Cincinnati Elks, including Grand Secretary Allen O. Myers, Colonel Robert J. Morgan, W. T. Perkins, Scott Holmes, Thomas Peters and Charles E. Bemis will leave for Knoxville, Tenn., to participate in the social session to-morrow by the Knoxville Lodge. It will be a "stag" affair. There will be minstrel and musical specialties and speeches.

THE ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

James Whitcomb Riley, the Hoosier poet and humorist, is to give two readings from his own works at the Madison Square Concert Hall in February. He will be assisted by Douglass Shirley, a wealthy young Southerner, who has successfully cultivated letters as a pastime.

The Union League Club, of Brooklyn, will give a ladies' reception on Thursday afternoon at their club house, at which event Marion Short, William Joseph Daly, Mrs. Charles L. Snow, Bertha Webb, Katherine Kryner, and James R. Lamb's Scottish trio will entertain.

Elizabeth Gleason, impersonator; Nina Drummond-Leavitt, banjoist; Laura B. Phelps, violinist; Tirzah Hamlen, contralto; and Florence B. Shepard, pianist, under direction of Walter Wade, entertained at Association Hall, Brooklyn, last Tuesday evening.

Romola Fynte and Lucy Osborne are to give an entertainment at Hardman Hall on Feb. 10, and at the studio of Carl Blenner in the Sherwood on the afternoon of Feb. 12. Miss Fynte will interpret by talks and recitals Browning's views on the Woman Question, Catharine Tynan's on Parnell and Lady Wilde's ideas. Miss Osborne will sing. Nettie Hooper will give a recitation in French. Miss Griswold will give bird imitations. Miss Tynte came to this country with Ellen Terry's recommendation, and she has obtained the patronage of many of our 400.

Signor De Ovies, an exile from Spain, and reputed an ex-count, lectured at North Adams, Mass., on Jan. 30. A dramatic entertainment was given in that town last week in St. John's Hall.

Last week Frederick Jewett, the conjuror, gave an entertainment for his friends at his home in Hartford. His apartments are full of curios and souvenirs. Traces of visits of Herrmann, Trevey, and Kellar are to be seen in the shape of wands.

On Wednesday afternoon at the Hotel Waldorf Mrs. John Sherwood read a paper on the subject of working girls. Marguerite Hall and Francis Fisher Powers sang, and Victor Harris accompanied.

It is not generally known that Kate Davis, the clever comedienne, now under engagement to E. E. Rice, is one of the most successful of entertainers. Phipps and Alpuente have charge of her interests.

J. Frank Donohue and company will give an organ concert at the Grand Opera House, Boston, on Easter Sunday evening, for the benefit of the advertising staff of that house.

Dr. S. Weir Mitchell lectured recently in Baltimore at Johns Hopkins' University on "The Spirit of the Elizabethan Age in Relation to the Drama."

VAUDEVILLE JOTTINGS.

Kelly the Rolling Mill Man has donated the money he received for appearing at the recent entertainment given by the Hartford Elks, to the widow of Harry Kennedy, the ventriloquist and song writer.

"Pony" Moore, the London minstrel, of the firm of Moore and Burgess, who has been in this country visiting his son-in-law, Charles Mitchell, has been taking in our concert halls and vaudeville theatres. He endorses them.

Dorothy Denning, whose serpentine dancing at Koster and Bial's made a great hit recently, has been engaged by B. F. Keith to appear on his circuit of continuous performance houses.

London *Music Hall* says that Bessie Bellwood fairly holds her audience while she sings and talks to it. What a delightful spectacle!

Katie Lawrence is still singing "Daisy Bell."

Professor Morris' Pony Circus, which made its first appearance in the continuous performance at Herrmann's last week, was so favorably received that the management, which rarely continues a specialty beyond one week, has re-engaged it. Banner, the whistling pony, has never been vanquished.

Billie Barlow, a former favorite of the Casino, is making fame and money by her singing of "A Gaiety Girl" in England. She has engaged Stuart and Company as her agents.

Delmore and Wilson, while playing at Gilmore's Auditorium, Philadelphia, week before last, were tendered a banquet by several of their Elk friends, and presented with two handsome silver-bound pocket-books.

J. W. Dinkins has been engaged by Alfred E. Aarons to attend to the outside business connected with his agency. This has been necessitated by the amount of business which he has secured the last few months.

THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

There was a brief strike of stage hands at the Harlem Opera House on Monday night of last week. Two men employed by Alexander Salvini were found to be non-union men, and Theatrical Protective Union No. 4 of New York ordered a strike until the men were discharged. The demand of the union was complied with.

The sixth annual benefit of The Toledo Lodge took place last week. The success was greater than that of its predecessors. The entertainment was directed by J. F. McDonough and H. J. Burtley.

OBITUARY.

Mrs. Angeline Beissenherz, formerly known on the stage as Anna Hathaway, died last Friday in Indianapolis, Ind., from the effects of a surgical operation. Her maiden name was Finney, and she was born in Winthrop, Me., sixty-five years ago. When she was nineteen years old she made her professional debut at the Howard Athenæum, Boston, when the late Charles Thorne, Sr., was manager of that house. She afterward became a member of Proctor's Nick of the Woods company, and was later seen in this city with Frank Chanfrau. She also supported the Booths, and other great actors in New York, and was for a time with George Fox, the pantomimist. In 1859 she married D. Beissenherz, a musician. In 1871 she supported Edwin Forrest, and later played Gretchen in Rip Van Winkle with Joseph Jefferson. While she was playing in the Black Crook at Indianapolis in 1875, she was crippled for life by a falling trap.

Paul L. DeGive, manager of DeGive's theatres in Atlanta, Ga., died of pneumonia in that city last Friday morning. He was born in Atlanta on July 5, 1867. His father was so ill at the time that he was not informed of the sad event, and therefore no arrangements for the funeral had been made at last accounts. Mr. DeGive's death was due to exposure while he was superintending the erection of the approach to the Grand Opera House. The deceased had a host of friends in Atlanta, where his boyhood was spent, and the profession throughout the country will regret his untimely death. He was brilliant and capable, the soul of honor, and a true friend.

Levi Shvrigh, father of William S. Clifford, of the team of Clifford and Huth, died in Urbana, O., last Wednesday. The deceased was well known to the profession, he having been manager of the first theatre in Urbana, the old Union Hall. He was also city billposter for twenty-five years. He came of a family of musicians, and for fifty years was a member of the Urbana bands. In 1843 he visited New York with Porter's famous band. The funeral was attended on Friday by the Urbana Guards, O. N. G., the city firemen, the Red Men, Odd Fellows, and city police.

Salo D. Joseph, the correspondent of THE MIRROR at Quincy, Ill., died recently in Cannes, France, in the twenty-seventh year of his age. He was afflicted with sciatic rheumatism, and he went abroad last Summer for his health. Mr. Joseph was one of Quincy's energetic and popular young business men, and a wide circle of friends sympathize with his parents in their irreparable loss.

Philip Gibbons, a member of the stranded Keep It Dark company, died in Saratoga on Sunday from pneumonia which resulted from exposure during the recent hardships of that company in the city named, aged 40 years. His remains will be interred in Utica, N. Y.

MATTERS OF FACT.

The Aberdeen Hotel, corner of Broadway and Twenty-first Street, has won during the past six months a name that brings it abreast of the foremost hotels of New York. This is mainly due to the zeal of the new manager, George F. Atherton, in catering to the comfort of his guests in all ways. It is the established home of many of New York's prominent business men, while its reasonable rates, central location, and close proximity to the best-known theatres and places of amusement have rendered it a favorite with the most famous professionals.

Florence Everett is giving satisfaction in the support of Frederick Warde and Louis James. This is her second season with these stars, playing Portia, Hermione, Emilia, Servia, and other roles.

There is still some good open time to be had on C. B. Jefferson, Klaw and Erlanger's Southern circuit, as announced in the business columns of THE MIRROR.

Florence Wilson, who played the leading boy parts with the Frederick Solomon Opera company, is at liberty.

Mrs. M. Robe has established a boarding house at 125 Dearborn Avenue, Chicago, where she will accommodate professionals with board and rooms at low rates.

Business thus far has been very good with Tim the Tinker. John E. Brennan has made a hit in the title role, and will enlarge the company for next season, having already engaged a quartette of tinkers.

Harry G. Carleton, who is playing Scar Brow, the Indian, in The Girl I Left Behind Me, is also managing Neleta and Isora Dolores.

Since the change of management of the New Empire Theatre at Holyoke, Mass., the house has become more popular than ever. The booking is in the hands of Klaw and Erlanger, and there is some open time in March, April and May, which is rapidly filling.

Alice Evans, after successes in A Night Off, Ole Olson, A Brass Monkey, etc., has made a distinct hit as Bossy in A Texas Steer.

George W. Robeling's specialty, introduced in Dr. Bill, is making quite a hit. His dude is meeting with great favor everywhere. He closes with that company at Louisville, Ky., Feb. 15, and will return to New York.

C. H. Young has just completed a farce-comedy entitled The Old Boy, in three acts.

Thomas R. Perry, manager of M. B. Leavitt's Spider and Fly (Western) company, closed with that attraction at Dubuque, Ia., on Jan. 24, and was entertained by a number of his friends with a dinner at the Julien. Many of the company were present. Mr. Perry received a telegram from Mr. Leavitt regretting his resignation and wishing him the best of luck.

The Columbia Opera House, of North Adams, Mass., under the management of Magenis and Meade, is a new house with a number of complete sets of scenery, seats 600, and is located in a town of 20,000. Time is being booked for next season.

A number of second-hand cars, sleepers, etc., are offered for sale at less than the appraised value, by G. W. Bentley, 45 Broadway, New York. Descriptive circular will be sent on application.

Manager F. W. Eberle has some open time in the next three months at the Palace Theatre, Girardville, Pa.

Victor D. L. Mudge, attorney-at-law, makes a specialty of theatrical business. His offices are located at rooms 74 and 75, 122 La Salle Street, Chicago. Mr. Mudge is the attorney for Bennett's Theatrical Exchange of Chicago.

Although the booking and routing department of the Packard Dramatic and Musical Agency and Theatrical Exchange has been established but a few weeks, it has already received the most flattering encouragement from both local and combination managers. The daily mails bring large numbers of applications for terms, etc., for booking attractions and representing theatres. Frank Didier, who is managing this department, attends to every detail personally. During the past week Mrs. Packard has found employment for thirty-seven people, and had two full companies to engage by Monday, and another for the Pacific coast.

The Montgomery Theatre, Montgomery, Ala., is the only recognized first-class theatre in the city. Population between 15,000 and 40,000. Seating capacity 1,200; thoroughly renovated and in first-class order.

GOSSIP.

Madame Lineff's Operatic company played a Russian peasant wedding at Music Hall last Friday night for the benefit of the *Herald* fund.

There was a large house and an excellent programme at the benefit performance at Palmer's last Thursday afternoon for the Kindergarten and Potted Plant Association. Women predominated—in fact, a statistician affirms that there were only ten men in the house. Peter Dailey, May Irwin and the rest of the company gave an act from A Country Sport. Jessie Bartlett Davis sang a selection from The Maid of Plymouth delightfully, Walter Jones did his tramp specialty from 1492, Camille D'Arville sang, Professor De Frece led the orchestra while it played his "Eulalia" waltz, Scharwenka played the piano, Andrassy's Gypsy Band rendered Hungarian music, and Sadie Martinot, Bessie Bellwood, Carmencita, Taglapietra, and the Boston Ideal Mandolin Club were features of the long and entertaining bill. Mrs. George J. Gould, President of the Association; Mrs. Theodre Sutro, Mrs. Russell Sage, Helen Gould, and other well known women were present. A handsome sum was netted for a deserving object.

Bryant and Richmond had let Keep It Dark on royalty to J. H. Brennan, who is supervisor for the town of Gravesend, and were not with that play when its company stranded in Saratoga.

A professional matinee of Darkest Russia at the Fourteenth Street Theatre was given last Wednesday.

Fitzgerald Murphy, who has been stopping at Newport, R. I., for some time with his family, passed through New York last week on his way to San Francisco, where it is said he will reside permanently.

LETTER TO THE EDITOR.

MISS MACGREGOR'S STATEMENT.

CHICAGO, Jan. 29, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue you have it appear that my father, J. F. MacGregor, knocked me down and kicked me, and denied me the necessaries of life, which is absolutely untrue and most absurd. You have also stated that my father has been drawing my salary also, which is not so, as I have been drawing my own salary at my father's dictation to Manager Henderson. The absurd story has been founded on the fact that my father corrected me, and I being but fifteen years of age, he had a right to do so. It was a slight personal affair, and has been extensively exaggerated by a malicious member of the company.

Yours truly,

HELEN MACGREGOR,
Walker Whiteside Co.

Married.

LEROY—DRAKE.—G. F. LeRoy and Florence Drake, at Dayton, O.

PEPPER—MONHEIMER.—Harry Pepper and Mrs. Emma V. Monheimer, on Jan. 20, by the Rev. Dr. J. B. Rylance, assisted by the Rev. Richard Cobden.

Died.

BEISSENHERZ.—Angeline Beissenherz, in Indianapolis, Ind., from the effects of a surgical operation, aged sixty-five years.

BENDA.—Ella M. Benda, at Baltimore, Md., on Jan. 26, of consumption, aged twenty-four years.

DEGIVE.—Paul L. DeGive, in Atlanta, Ga., on Friday, Feb. 2, of pneumonia, aged twenty-seven years.

GIBBONS.—Philip Gibbons at Saratoga Springs on Feb. 4, of pneumonia, aged 40 years.

JOSEPH.—Salo D. Joseph, in Cannes, France.

SHYRIGH.—Levi Shyrigh, at Urbana, O., on Jan. 31.

VOKES.—Rosina Vokes, at Babbicombe, Devonshire, England, on Jan. 29, of consumption, aged forty years.

With 6 months during Fair, Chicago. Electrical effects and costumes for ballets, marches, dances, etc., etc., taught by H. Fletcher Rivers. Maitre de Ballet if wanted. Electric lamps for calcium work, etc.
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FARCE-COMEDY.
ELSIE ADAIR

The comedienne and dancer, now fulfilling the longest engagement ever played in New York (excepting Carmencita), has secured a good rattling farce-comedy, and I desire to co-operate with a good business man who will put in as much money as I will for next season's tour.

D. L. DOYLE, comedian of the Clipper Quartette (man-with-a-bell-on-his-neck), will accompany her.

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Good connecting time with above.
NEW ORLEANS:
ACADEMY OF MUSIC, Week April 2, possibly 9, 16 and 23.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

HOUSE (F. J. Painter, manager): Grimes' Cellar Door 5.

SHARON.—CARVER OPERA HOUSE (W. H. Freeman, manager): Zeb the Clodhopper Jan. 26; good business. Mabel Eaton in La Belle Russe 31.

ALLENTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): Hoyt's Temperance Town drew a well-filled house Jan. 24. C. A. Gardner in The Prize Winner delighted a fair-sized audience 25. Fisk Jubilee Singers 26; good business. Charles Ellis in Count Casper had a large and well-pleased audience 30. Robinson's Opera co. week of 1-10 in repertoire.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager). Dr. Bill Jan. 27; fair house. James Young 30 in Hamlet; small house; audience pleased.

WASHINGTON.—OPERA HOUSE (John F. Hare, manager): Guy Brothers' Minstrels gave a clever performance Jan. 27 to good business.——The management of the Opera House have canceled most all their dates owing to the $50 license now required in this State, a law that is very unjust and should be immediately repealed.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Dark.——ALTMEYER'S THEATRE (Cool and Stewart, managers): The Black Crook drew a packed house Jan. 27. Rogers Brothers' co. pleased a good house 29. R. E. Graham in After the Ball to fair business 30.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Lincoln J. Carter's Tornado pleased a large audience Jan. 27.——JOHNSTOWN OPERA HOUSE (E. D. Griswold, manager): James Young presented Hamlet 29 to a small house.——MENTION: Harry Lewis, J. A. Wheelock, Harry J. Russell, Edwin Kryer, Misses May Graham and Duddie Donnelass left The Tornado co. and their places were immediately filled by Randolph Murray, Fletcher Williams, W. Sawers, Henry Lehman, Misses Eva Vincent and Idella MacDonnell.—Managers Adair and Kohler are making great preparations to lower their house to the ground floor for next season.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Ezra Kendall and a good co. in his new play, The Substitute, pleased a good house Jan. 22.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Charles T. Ellis as Count Casper Jan. 25; large audience. A Temperance Town 26; Charles A. Gardner in The Prize Winner 27; both to good business. Robin Hood Opera co. 29; large and highly pleased audience.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Henry Watterson lectured Jan. 26; large audience. The White Squadron 27; fair attendance. The Girl I Left Behind Me 29; large audience. Friends pleased a large audience 30.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Fred. B. Weigle, assisted by a good local cast, gave a good production of The Drummer Boy of Shiloh Jan. 27 29 to large houses.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Eugene O'Rourke in The Wicklow Postman Jan. 25; performance good and merited better patronage. Celie Ellis joined the co. while here to play one of the leading parts.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oster, manager): The Dazzler Jan. 25; $525 house. Grimes' Cellar Door 27; good business. Wilfred Clarke 31.

FARRELTON.—MUSIC HALL (W. B. Allen, manager): Ole Olson Jan. 25; big house. Robin Hood Opera co. 26; large audience. Joan L. Sullivan 27; S. R. O. Grimes' Cellar Door 29; Oh, What a Night 30-27.——ITEMS: The Columbian Specialty co. opened 22. Co. not being as represented, Manager Allen rang down the curtain.—Manager Allen is very busy arranging for his circus which will open at his house in February. Among those already engaged are William Show is, W. Lowande, Forest Mackney, Professor Burtine, George Harnzell, Mrs. Sickney, Nellie Wilson and Gracie Foresparagh.

LANCASTER.—FULTON OPERA HOUSE (B. Vecker, manager): The Waite Comedy co. closed a very successful week Jan. 27. The Rentz-Santley co. 31. Friend Fritz delighted a large audience 29. Frohman's co. in Mrs. Grundy, Jr., 30; large house. The Country Squire 31; fair house.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): New York Philharmonic Club concert Jan. 25; S. R. O. A Temperance Town 27; good-sized house. Robin Hood Opera co. 30; large and appreciative audience. Friend Fritz 31.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little, manager): Professor Bristol's Equine Paradox Jan. 29-3; Enemies for Life 5.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Four-Leaved Clover, an operetta by local juvenile under the direction of Signor and Madame Mascot, for the benefit of York Lodge, No. 213, B. P. O. E. drew well Jan. 29. A repetition matinee 27 also drew well. The Rentz-Santley co. with Friend Fritz did a big business 26. Waite's Comedy co. opened a two weeks' engagement at popular prices 29 with Marie the Romp to S. R. O.——ITEMS: B. P. O. E. Lodge, No. 213 very generously and elegantly entertained at their rooms 26 all those who participated in the production of their benefit, The Four-Leaved Clover.—While all around us managers are being troubled with lawsuits over the State license tax, nothing has been done here as yet. Manager Pentz has been notified of it but no efforts as yet have been made to collect, pending a binding decision.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Rentz-Santley co. in Friend Fritz Jan. 27; large audience. Archie Boyd in Country Squire 30; pleasing performance to a fair house.

EASTON.—ADLER OPERA HOUSE (W. K. Detweiler, manager): Thomas E. Shea Jan. 22-27; good business. Alice Lee Galligan in The Banker's Daughter 29; crowded house. Powell, the magician, 1; Grimes' Cellar Door 6.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): James B. Mackie in Grimes' Cellar Door Jan. 29; good house despite a heavy rainstorm.

KANE.—ALLEN'S OPERA HOUSE (George A. Jacobs, manager). The Dazzler, return date, Jan. 27; crowded house. Musical entertainment (home talent) 31; for the benefit of the poor to a $150 house.——ITEMS: Steve A. Leegert, the manager of The Dazzler co. No. 2, closed with them and joined The Dazzler co. No. 1 in Philadelphia 29.—Manager Jacobs has now engaged for his house one of the finest orchestras in the county and he receives congratulations from every one that appear here. He also donated the Opera House to the musical entertainment 31, which was for the benefit of the poor.—The MIRROR is on sale at Jacobs' newsstand.—Violette Wardette Burlesque co. booked for 3 failed to appear.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Tornado co. Jan. 30; fair house.

BASSETT CITY.—OPERA HOUSE (J. J. Quirk, manager): Belshazzar was produced by local talent in splendid form to crowded houses Jan. 22-24. Same co. produced it at Girardville 26 to a good house. Dr. Bill had a very poor house 25, owing to Belshazzar taking $500 the three previous nights. Performance good. Eugene O'Rourke in The Wicklow Postman to a fair and well pleased house 27.——ITEM: The management should give more attention to order at the house. Both Thomas E. Shea and Eugene O'Rourke's companies suffered uncalled for interruption.

GREENSBURG.—LOMISON OPERA HOUSE (R. G. Curren, manager): James B. Mackie Jan. 24; large house. Professor D. M. Bristol's Equescurriculum 26, 27; good houses.

NORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): John L. Sullivan co. in The Man from Boston gave a fair performance to a top-heavy house Jan. 26. Mora Williams co. opened a week's engagement 29 to good business. Drew's Players 12-17.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Dr. Bill Jan. 26; large audience. Franklin and Marshall College Glee Club 28; charity benefit to a large audience. Bartholomew's Equine Paradox 29-31; fair business.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Span of Life to large houses Jan. 26, 27. The Dazzler drew a good house and was much enjoyed 29. Friend Fritz was well given 30. The Banker's Daughter drew a crowded house 31.——GRAND OPERA HOUSE (George M. Miller, manager): Dark.

TITUSVILLE.—OPERA HOUSE (O. E. Gleason, manager): James Young in Hamlet Jan. 23; fair business. Ezra Kendall in The Substitute 27; fair business. Lincoln J. Carter's Tornado 31; large business. Archie Boyd in The Country Squire 6; The Dazzler 14; A Dark Secret 15.

ROCHESTER.—OPERA HOUSE (Miller and Ecoff, managers): Charles A. Loder in Oh, What a Night Jan. 20; fair house. Bates Brothers' Humpty Dumpty 2.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Span of Life Jan. 25; good house. Home talent minstrels 27; very large house.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Struggle of Life Jan. 27; good house. Powell, the magician, 30; large audience. Grimes' Cellar Door 3; Rambler from Clare 6.——ITEM: Powell, the magician, is a Chester boy and is a graduate of the Pennsylvania Military Academy. He is rapidly coming to the front in his line of entertainment. He will close at Easton, Pa., 3 for two weeks.

CONNELLSVILLE.—NEW MEYERS' OPERA HOUSE (Charles S. Jones, manager): Robert Nourse, lecturer, Jan. 30 to a large audience. Guy Brothers' minstrels 2. New York Philharmonic Club 7; Held in Slavery 10.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Ely, managers): Wilfred Clarke in Tit for Tat Jan. 29; light business. Manola-Mason co. in Friend Fritz to a very large and select audience 31.

PITTSTON.—MUSIC HALL (J. A. McDougall, manager): Thomas E. Shea Jan. 29-31 in Escaped from Sing Sing. The Snares of New York and Rip Van Winkle to big business. William Barry in The Rising Generation 6.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): The Substitute Jan. 23; good business. Leland T. Powers 1; big business. The Tornado 5.

BEAVER FALLS.—SIXTH AVENUE THEATRE (P. H. Cassbaugh, manager): The Black Crook Jan. 30; one of the largest audiences of the season. Flying Vulture 6; Carroll Johnson 15; Lost in London 20.

ASHLAND.—NEW GRAND OPERA HOUSE (Theodore P. Barron, manager): Eugene O'Rourke in The Wicklow Postman Jan. 30; small business. James B. Mackie 15; fair business.

WILKESBARRE.—GRAND OPERA HOUSE (W. H. Burgunder, manager): Dr. Bill, benefit of Commercial Traveler Association, drew a large house Jan. 29. A Temperance Town 25 drew one of the largest houses of the season. Count Casper 27; fair business. Linderman's Opera co. in the German Shamaith pleased a large audience 30.——WHITE'S OPERA HOUSE (Daniel L. Hart, manager): The Burglar 25-27; S. R. O. The Imperial Specialty co. 29-31.

SHENANDOAH.—THEATRE (P. J. Ferguson manager): Eugene O'Rourke in The Wicklow Postman Jan. 29; fair business. James B. Mackie presented Grimes' Cellar Door to a large and well-pleased audience 30.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Baker Opera co. in repertoire, including Faust and Robert Macaire, drew crowded houses week of Jan. 22, despite unfavorable weather. Lady Windermere's Fan 8; The Girl I Left Behind Me 12.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Slipped by the Light of the Moon Jan. 22; fair-sized house and well-pleased audience. Details of Corbett-Mitchell fight were announced from the stage 25 to a packed house. Anna Eva Fay 31; Cantata Ruth (local talent) 1; Wards-James 2.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The new South drew a fair house Jan. 25; highly-pleased audience. Joseph Grismer and Phoebe Davies were cordially received. Anna Eva Fay, theosophist and spiritualistic medium, 30. Frederick Warde and Louis James in Virginius 3. John J. Ingalls will lecture on "Problems of Our Second Century" 8.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Fast Mail Jan. 24; good house. Henshaw and Ten Broeck in New Nabobs 31. Amateurs in Parson's Rival 29.——M. C. P. I. ACADEMY OF MUSIC (Joseph L. Key, manager): Shipp's Bell Ringers 30.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Little Tycoon Opera co. Jan. 25; fair-sized house. Coldest night in eight years. Henshaw and Ten Broeck 30.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): L. J. Carter's Fast Mail Jan. 25; small audience.——ITEM: The thermometer registered two below zero.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Pauline Hall, supported by Richard Golden in their comedy opera, The Honeymooners, to paying business and satisfied audiences Jan. 25-27. James K. Hackett and his comedy co. in The Private Secretary, and The Pink Mask to fair business 29-31. The Algerian next.——AUDITORIUM (Ben. M. Stainbeck, manager): Mozart Symphony co. 25; good house.——ITEM: John Mahoney, the entertaining manager, informs your correspondent that the entire subscription and negotiations for the New Lyceum Theatre are completed.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Pauline Hall Opera co. in The Honeymooners Jan. 29, 30 to fair business. The Crust of Society 2-5; Wards-James 5-7.——GRAND (Currey and Boyle, managers): Stuart Robson 25 in Comedy of Errors to a full house. The Fast Mail 29-31; Virginia University Glee Club 3; Richard Mansfield 5-7.——BIJOU (J. H. Mittler, manager): A Cracker Jack did only fairly well the past week, but the attendance has improved for the current week, the attraction being Slipped by the Light of the Moon. Florence Bindley 5-10.——WATKINS' HALL: Marie Louise Dudley, a Nashville girl, who has won great renown abroad as a pianist, will give a piano recital 21, preparatory to beginning a tour under the management of Baldwin and Co. Melbourne Clemmons, of this place, will be tendered a benefit 1 when he leaves for the East to take up his studies as a violinist. English Hand Bell Ringers 2, 3.

TEXAS.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Wise, managers): James H. Wallick in Blue Grass King Jan. 25; good business, notwithstanding inclement weather. Alba Heywood in Edgewood Folks 29; advance sale large.——ITEM: The local managers will try on Feb. 2, the ten-cent tax on all complimentaries for the benefit of the Actors' Fund.

TAYLOR.—OPERA HOUSE (R. A. Booth, manager): May Smith Robbins in Little Trixie Jan. 25; poor house. Dewey Heywood Concert co., with Alba Heywood co., 27; good business.

SAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): May Smith Robbins in Little Trixie Jan. 26; Annie Abbott the Georgia magnet, 27, 28; both to fair business. Alba Heywood in Edgewood Folks 29; excellent performance. English Sports failed to appear 24. Richards and Pringle's Minstrels 31; Madeline Merli 6; Lawrence Hanley 9.

BELTON.—OPERA HOUSE (P. L. Denison, manager): May Smith Robbins in Little Trixie Jan. 27; very small audience.

DENISON.—WILKINSON OPERA HOUSE (Geo. Zimgraff, manager): Maida Craigen-Frederick Paulding in A Duel of Hearts Jan. 22 to a good house. Katie Putnam 24; Algerian Opera co. 25; Little Trixie 27; Ole Olson 29; Lillian Lewis 30.——McDANIAL OPERA HOUSE: By Wits Outwitted 27; poor house.

SHERMAN.—OPERA HOUSE (A. W. Neville, manager): Katie Putnam Jan. 25 in Little Maverick; By Wits Outwitted 26; both to small houses.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Staub's Comic Opera co. began a week's engagement Jan. 22 at popular prices, drawing large houses.

DALLAS.—OPERA HOUSE (Geo. Anzy, manager): James H. Wallick in Blue Grass King and Cattle King to fair patronage Jan. 22, 23. Peck's Bad Boy 24; medium business. By Wits Outwitted 25; small house. The Algerian 26, 27, with Adele Ritchie, Dorothy Morton, Ben Lodge, Frank David, and Joseph Herbert in the cast, to undeservedly small patronage. This was undoubtedly *the* attraction of the season. Miss Morton shared the honors with Miss Ritchie. Grau Opera co. in repertoire 29-3.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Craigen-Paulding co. in The Dowager Jan. 25; A Duel of Hearts 27; fair business.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): The Circus Jan. 22; fair business. Bad weather prevented Katie Putnam in Little Maverick from playing to a good house. W. A. Mahara's Minstrels 27.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): A small but very appreciative audience greeted Maida Craigen and Frederick Paulding in A Duel of Hearts Jan. 22; inclement weather. Peck's Bad Boy to fair business 26; Katie Putnam in Little Maverick 27; good sized audience.——ITEM: The Maida Craigen-Paulding co. play a return date 29; advance sale very large.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): May Smith Robbins presented Little Trixie Jan. 27, matinee and night, to fair business. By Wits Outwitted 2; Madeline Merli 3; Rhea 5.

ABILENE.—OPERA HOUSE (W. F. Butler, manager): Madeline Merli in The Story of a Kiss Jan. 25; good business. Spooner Dramatic co. 12.

BRENHAM.—OPERA HOUSE: Alba Heywood played Edgewood Folks Jan. 27 to a large and pleased audience. Mr. Heywood is very clever.

PLATONIA.—ARNIM AND LANE OPERA HOUSE (E. A. Arnim, manager): Dewey Heywood's Grand Concert Jan. 26; good house. Harper Dramatic co. 1-3; A Pretzel 8, 9.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Frederick Paulding and Maida Craigen Jan. 24 in A Duel of Hearts to a small house. Coldest night of the season. Splendid performance. Peck's Bad Boy 25; small house.——ITEM: The blizzard here affected business last week.

M'KINNEY.—OPERA HOUSE (W. H. Sims, manager): Shipp Brothers' English Hand-Bellringers were billed here for Jan. 24, but as the advance sale only amounted to two tickets, they canceled. Atkinson's Comedy co. in Peck's Bad Boy 23 to light business.——ITEMS: The preachers of McKinney have combined forces and are fighting the theatre, which has affected business.—THE MIRROR is on sale every week at Dean and Webster's, East Side Square.

EL PASO.—EVANS' OPERA HOUSE (J. J. Stewart, manager): Madeline Merli in The Story of a Kiss Jan. 26, good house. Chicago Lady Quartette 5.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The Algerian Opera co. to fair business Jan. 21. Annie Abbott, the Georgia magnet, to good business 23, 24. James H. Wallick as Blue Grass King 31; Rhea 3.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): The Algerian, with Adele Ritchie as the star, Jan. 21, 22; good houses. May Smith Robbins in Little Trixie 23; light co. and light business. The Remenyi Concert co. 27, large house. James H. Wallick in The Blue Grass King opened to a good house 28.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark. A local co. will present The Black Flag 31.

VERMONT.

RUTLAND.—OPERA HOUSE (H. W. Higgins, manager): Limited Mail Jan. 25; good house; fair performance. Stowe and Co.'s U. T. C. 29.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Agnes Herndon Jan. 29 in La Belle Marie to large business.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Tony Farrell in My Colleen to a fair audience Jan. 31.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (P. H. Dawson, manager): Cyril Norman co. in Blue Grass Jan. 30; small house.

RICHMOND.—MOZART ACADEMY OF MUSIC (Thomas G. Leath, manager): Richard Mansfield to large and fashionable houses, at advanced prices, Jan. 25, 26, with matinee. Blue Grass next.——NEW RICHMOND THEATRE (Thomas G. Leath, manager): Anna Eva Fay closed a successful engagement 22. The Paris Pantomime co. in L'Enfant Prodigue opened a three nights' engagement to good business 29.

PETERSBURG.—ACADEMY OF MUSIC: The Prodigal Son booked for 1 canceled.

STAUNTON.—OPERA HOUSE (W. L. Alwin, manager): Dr. Potter's World's Fair Views Jan. 25; fair business. Mrs. Jarley's Wax Works, assisted by Stone Wall Brigade (and local talent), 2; largest house of the season. Natalie Opera co. 29; good business. The Senator's Wife 2; Dr. Potter's World Fair Views 3.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, manager): Walter Sanford's Struggle of Life Jan. 25; good house.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. M. Neal, manager): Blue Grass Jan. 29; fairly paying business. Natalie Operatic co. 2.——MASONIC HALL (Joseph L. Tyack, manager): Asad M. Rustum 30, Mohammedan Wedding, lectures, and stereopticon views; remunerative business.

WASHINGTON.

SEATTLE.—THEATRE (John W. Hanna, manager): Calhoun Opera co. in repertoire Jan. 29-1.——CONDRAY'S THEATRE (R. K. French, manager): Dixie's Mammoth Minstrels 22-26; satisfactory engagement.

TACOMA.—THEATRE (John W. Hanna, manager): Howard Athenæum Specialty co Jan. 22, 23; overflowing houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Black Crook Jan. 25; packed house. The Flying Vulture 5; Aristocracy 9-11.——GRAND OPERA HOUSE (Charles Feinler, manager): Newton Beers 25-27; light business. Zeb 29, 30; return engagement to splendid business. Duré Davidson 5-10; Gus Hill 15-17.

BOUNDSVILLE.—OPERA HOUSE (John Higgins, manager): Guy Brothers' Minstrels Jan. 25; fair business; performance good.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Charles A. Loder in Oh, What a Night Jan. 25; fair business. Little Tycoon 27. The Dazzler 9.

HUNTINGTON.—DAVIS' OPERA HOUSE (Joseph R. Gallick, manager): Charles Loder in Oh, What a Night Jan. 25; Stetson's U. T. C. 25; poor business. The Model Comedy co. 29-3.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward W. Fuller, manager): May Bretonne in repertoire week of Jan. 22 drawing fairly good houses. Lewis Morrison's Faust 5; Julia Marlowe 6, 7.——ITEMS: The Woman's Club, composed of Madison's leading society women, extended Miss Marlowe an invitation for Tuesday afternoon.—E. W. Krackowizer, to present in Manager Fred. Simson, has presented each university fraternity with a set of Miss Marlowe's portraits, finely framed.—E. P. Jones, with Ole Olson in '92, is at home on a visit.

LA CROSSE.—THEATRE (C. W. Riley, manager): Spider and Fly failed to please a good house Jan. 23. Primrose and West's Minstrels 27; Faust 5.——ITEM: The original Spider and Fly co., having gone West, an inferior co. was brought here from Ohio to fill their date. Mr. Riley learning that the same thing was to be attempted by Nobe for 29 promptly canceled. The manager is firm in his determination to allow none but first-class attractions to play here.

ANTIGO.—OPERA HOUSE (Hoffler Brothers, managers): John Dillon Jan. 15; S. R. O. Aiden Benedict's Fabio Romani 20.——ITEM: Herbert Bates joined the John Dillon co. 16 to fill the place of the late Ben Stacy, who died at Waterton, Wis. The John Dillon co. opened the new Opera House at Tomahawk, Wis., 26.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. H. Stoddard, manager): Fabio Romani Jan. 24; fair business. Devil's Auction Feb. 2.

WATERLOO.—OPERA HOUSE (E. E. Leuhinger, manager): The Masked Ball Jan. 29; crowded house. Professor Spencer co. 27; Temple of Fame co. 3.—Mr. and Mrs. Wheeler co. 6.

CANADA.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Shepard's World's Fair Jan. 26, 27. Zara Semon 29-3; crowded houses.

LONDON.—GRAND OPERA HOUSE (A. E. Hoste, manager): The Californian Opera co. opened a week's engagement Jan. 29-3 to good business, with Richard Stahl's comic opera, Said Pasha. Their repertoire includes Giroflé Girofla, Chimes of Normandy and Bohemian Girl.

QUEBEC.—TARA HALL (J. M. Walsh, manager): Lotus Glee Club from Boston to good business Jan. 24.——ACADEMY OF MUSIC (Theo. Hamel and Co., managers): French Opera co. 29-3 opened to very large business.

TORONTO.—GRAND OPERA HOUSE (G. B. Sheppard, manager): Trinity University Dramatic Club produced Rosa Jan. 26, 27; small but very fashionable audiences. Enoch Arden was presented 29 for the benefit of the Sons of England Naval Brigade; business light. Friends 1-3; Patti 5.——TORONTO OPERA HOUSE (J. B. Morris, manager): Reilly and Wood's co. 29-3; big business; clever co. The feature of the evening was the sparring exhibition between Big Frank, the boxing kangaroo, and the Australian champion, Big Tom. A Flag of Truce 5-10.——ACADEMY OF MUSIC (J. C. Connor, manager): Ida Van Cortland opened 29, 30 in The Blacksmith's Daughter to a small house, probably owing to the weather. She will also present A Rash Marriage, Michael Strogoff and Peck's Bad Boy.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Felix Morris' Comedy co. opened to a good-sized audience Jan. 29 in The Rose, The Vagabond, and Roses. Walker, London 5; Montreal Amateur Operatic co. in Ermine 12.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Bessie Bonehill opened to a good-sized house in Pinafores 29. Cosmorama of the World's Fair 5.——THEATRE ROYAL (Sparrow and Jacobs, managers): The Pulse of New York opened to a fair house 29. Carrie Sweeny, in the soubrette role, made a hit. Reilly and Woods 5.——THEATRE FRANÇAIS (Société Française, managers): Une Date Fatale and Les Charbonniers 29-3.

WINNIPEG.—BIJOU THEATRE (W. M. Wright, manager): Spider and Fly co. Jan. 25, 26; S. R. O.

VANCOUVER.—OPERA HOUSE (A. O. Evans-Thomas, manager): Calhoun Opera co. Jan. 21-27; crowded houses; receipts $4,200. Patti Rosa next.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): New York city Dec. 25-Feb. 17.

A. PRETZEL (L. A. Kempton, mgr.): San Diego, Tex., Feb. 6, Laredo 7, 8, Monterey, Mex., 9, 10, Schulenburg, Tex., 12, Columbus 13, Bastrop 14, Temple 15, Belton 17.

A RAILROAD TICKET (W. W. Freeman, mgr.): New Orleans, La., Feb. 4-10, Houston, Tex., 12, San Antonio 13, 14, El Paso 16, 17, San Diego, Cal., 19, Los Angeles 20-24.

AGNES HERNDON (J. A. Jesse, mgr.): Oneida, N. Y., Feb. 7, Carbondale, Pa., 8, Ashland 9, Hazelton 10, Allentown 12, Reading 13, Wilkesbarre 14, Scranton 15.

ANNIE ABBOTT: Luling, Tex., Feb. 6, Seguin 7, San Antonio 8-9, Georgetown 12, 13, Taylor 14, 15.

ALABAMA (Bainbridge and Hamilton, mgrs.): Detroit, Mich., Feb. 5-10.

A BRAND NEWSBOY: Pittsburg, Pa., Feb. 5-10.

ADA GRAY: Philadelphia, Pa., Feb. 5-10.

A CRACKER JACK (George H. Nicolai, mgr.): Chicago, Ill., Feb. 4-10.

ALVIN JOSLIN (Charles L. Davis): Knoxville, Tenn., Feb. 5, Johnson City 7, Bristol 8, Roanoke, Va., 9, Lynchburg 10, Richmond 12, 13, Norfolk 14, Fredericksburg 15, Wilmington, Del., 16, Chester, Pa., 17, Brooklyn, N. Y., 19-24.

ALEXANDER SALVINI (W. W. Wilkison, mgr.): Baltimore, Md., Feb. 12-17, Norfolk, Va., 19, 20, Richmond 21-24.

ARISTOCRACY (Frohman and Hayman, mgrs.): Pittsburg Pa., Feb. 5-10.

A. M. PALMER STOCK: San Francisco, Cal., Dec. 23—indefinite.

A TURKISH BATH (E. H. Neary, mgr.): Cedar Rapids, Ia., Feb. 6, Peru, Ill., 12, Fort Madison, Ia., 13, Carthage, Ill., 15, Fairfield, Ia., 19, Knoxville 20.

BESSIE BONEHILL: Toronto, Ont., Feb. 5-10, Hamilton 12, London 13, Bay City, Mich., 14, Saginaw 15, Jackson 16, Chicago, Ill., 26-March 3.

BALDWIN-MELVILLE: Montgomery, Ala., Feb. 5-10, Columbus, Ga., 12-17, Atlanta 19-24.

BY WITS OUTWITTED (Harmony Lemyle, mgr.): Brenham, Tex., Feb. 6, Galveston 7, Houston 8, Palestine 9.

BLUE CRASS (Cyril Norman): Pittsburg, Pa., Feb. 5-10, Martinsburg, W. Va., 12, Hagerstown, Md., 13, Frederick 14, Cumberland 15, Johnstown, Pa., 16, Altoona 17, Tyrone 19, Harrisburg 20, Lancaster 21, Tamaqua 22, Manch Chunk 23, Bethlehem 24.

BUBB AND BENNETT: Geneva, N. Y., Feb. 5-10, Batavia 12-17, Warsaw 19-22, Dansville 23-24.

BLUE JEANS: Paterson, N. J., Feb. 5-10.

BOSTON GRAND OPERA HOUSE STOCK (A. H. Dexter, mgr.): Chelsea, Mass., Feb. 6, Salem 7, Gloucester 8, Lowell 9, 10.

CHAS. T. ELLIS: Columbia, Pa., Feb. 6, Harrisburg 7, Williamsport 8, Binghamton, N. Y., 9, Cortland 10.

CHARLES HOYT'S: Lansing, Mich., Feb. 6, Saginaw 7, Bay City 8, Port Huron 9, Hamilton, Ont., 10, Montreal, P. Q., 12-17, Rochester, N. Y., 19-21, Syracuse 22-24.

COUNTRY SQUIRE (Archie Boyd): Philadelphia, Pa., Feb. 5-10, Pittsburg, 12-17.

CASINO COMEDY (C. Jay Smith, mgr.): Ft. Atkinson, Wis., Feb. 5-7, Beloit 8-10.

CORSE PAYTON (David J. Passage, mgr.): Topeka, Kans., Feb. 5-10, Creston, Ia., 12-17.

COQUELIN-MOUNET: New York city Jan. 2—Feb. 10.

CRUST OF SOCIETY: Memphis, Tenn., Feb. 6, 7.

CASINO: Johnson: Chicago, Ill., Feb. 5-10.

CHIP O' THE OLD BLOCK: Detroit, Mich., Feb. 5-10.

CHARLES A. GARDNER: Mansfield, O., Feb 9.

CORNELL-McDOWELL (Gordon McDowell, mgr.): Cambridge, O., Feb 5-10.

COUNTY FAIR (Arthur G. Thomas, mgr.): Chicago, Ill., Jan. 29-Feb 10.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Springfield, Mass., Feb. 6, Taunton 7, New Bedford 8, Fall River 9, 10, Providence, R. I., 12-14, Woonsocket 15, Holyoke, Mass., 16, New Haven, Conn., 17, Brooklyn, N. Y., 19-24.

CHARLEY'S AUNT No. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CHARLEY'S AUNT No. 2 (Charles Frohman, mgr.): Boston, Mass., Jan. 2—indefinite.

CONWAY DRAMATIC: Seattle, Wash., Dec. 11—indefinite.

DISTRICT FAIR (A. V. Pearson, mgr.): Philadelphia, Pa., Feb. 5-10.

DANGER SIGNAL (R. J. Abram, mgr.): Murphysborough, Ill., Feb. 6, Chester 7, Springfield, Mo., 9, Joplin 10, Fort Scott 11, Denver, Col., 18-24.

DREW COMEDY: Philadelphia, Pa., Jan. 29-Feb. 10.

DARKEST RUSSIA (Henry C. Ellis, mgr.): New York city, Jan. 8-Feb. 17.

DR. BILL (Eastern, George W. Summis, mgr.): Lancaster, Pa., Feb. 6, Circleville, O., 7, Lebanon 8, Hamilton 9, Lexington, Ky., 10, Louisville 12-17, Madison, Ind., 19, Columbus 20, Crawfordsville 21, Danville, Ill., 22, Kokomo, Ind., 23, Logansport 24.

DRAMATIC EXCHANGE: Dayton, O., Feb. 6, 7, Indianapolis, Ind., 8-10.

DOWNEY AND GERARD: New York city Jan. 29-Feb. 10.

DOTY COMEDY (Earl C. Doty, mgr.): Richland Center, Wis., Feb. 5-10, Muscoda 12-17, Sun Prairie 19-24.
DONEGAN COLORED COMEDY: Worcester, Mass., Feb. 5-10.
DORE DAVIDSON-RAMIE AUSTEN: Wheeling, W. Va., Feb. 5-10, Brooklyn, E. D., 12-17.
EMPIRE THEATRE (F. J. Wildman, mgr.): Webb City, Mo., Feb. 5-10, Joplin 12-17.
EFFIE ELLSLER (Will C. Ellsler, mgr.): Pittsburg, Pa., Feb. 5-10, Buffalo, N. Y., 12-17, Corry, Pa., 19, Erie 20, Fremont, O., 21, Detroit, Mich., 22-24.
E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Jan. 15-Feb. 10.
EVANS AND HOEY: Jersey City, N. J., Feb. 5-10.
EZRA KENDALL: Brooklyn, N. Y., Feb. 5-10, Philadelphia, Pa., 12-17.
E. S. WILLARD: Brooklyn, N. Y., Jan. 29-Feb. 10, Harlem 12-24.
ENEMIES FOR LIFE: Pittsburg, Pa., Feb. 5-10.
8 BELLS (John F. Byrne, prop.): Kansas City, Mo., Feb. 5-10.
EDGEWOOD FOLKS (Alba Heywood; O. W. Heywood, mgr.): Gainesville, Tex., Feb. 6, Fort Worth 7, Dallas 9.
FROST AND FANSHAW: Geneva, Ind., Feb. 5-10.
FANNY DAVENPORT (Ben Stern, mgr.): Duluth, Minn., Feb. 7-9, Cincinnati, O., 12-17.
FAST MAIL (Northern, Lincoln J. Carter, mgr.): Philadelphia, Pa., Feb. 5-10.
FAUST (Morrison's Western): Winona, Minn., Feb. 6, Eau Claire, Wis., 7, Stillwater, Minn., 8, West Superior, Wis., 9, Duluth, Minn., 10, St. Paul 12-17, Minneapolis 18-24.
FAST MAIL (Southern, Lincoln J. Carter, mgr.): Louisville, Ky., Feb. 5-10, Indianapolis, Ind., 12-14, Alexandria 15, Muncie 17, Dayton, O., 19-24.
FRIENDS (Harry A. Lee, mgr.): Buffalo, N. Y., Feb. 5-10, Boston, Mass., 12-24.
FLAG OF TRUCE (Walter Sanford's): Toronto, Ont., Feb. 5-10, Indianapolis, Ind., 12-14.
FELIX MORRIS: Troy, N. Y., Feb. 5-7, Albany 8-10, Boston, Mass., 12-17.
GLORIANA (Thomas W. Ryley, mgr.): Milwaukee, Wis., Feb. 4-7, Racine 8, Joliet, Ill., 9, Pullman 10, Freeport 13, Dubuque, Ia., 14, La Crosse, Wis., 15, Superior 16, Duluth, Minn., 17, Minneapolis 19-24.
GLEN-DA-LOUGH: St. Louis, Mo., Feb. 5-10.
GERMAN LILIPUTIANS (Rosenfeld Bros., mgrs.): Indianapolis, Ind., Feb. 9, 10.
GRAHAM EARLE: Bunker Hill, Ill., Feb. 5-10.
GIRLS FROM CALIFORNIA: Martinsburg, W. Va., Feb. 8, Cumberland, Md., 9, McKeesport, Pa., 10, Allegheny 12-17, Washington 19, Moundsville, W. Va., 20, Wellsburg 21, Wheeling 22-24.
GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Jan. 15—indefinite.
GIRL I LEFT BEHIND ME (No. 2, Charles Frohman, mgr.): Bridgeport, Conn., Feb. 6, New Haven 7, 8, Springfield, Mass., 9, 10, Newport, R. I., 12, Lynn, Mass., 13, New Bedford 14, Fall River 15, Taunton 16, Dover, N. H., 17, Providence, R. I., 19-24.
GUS WILLIAMS (George W. June, mgr.): Omaha, Neb., Feb. 4-7, Des Moines, Ia., 8, Marshalltown 9, Waterloo 10, Cedar Rapids 12, Ottumwa 13.
HOSS AND HOSS: Manchester, N. H., Feb. 6, Dover 7, Lowell, Mass., 8, Portland, Me., 9, 10, Togus 12, Lewiston 13, Bangor 14, Portsmouth, N. H., 15, Exeter 16, Lawrence, Mass., 17.
HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—March 3.
HENRY IRVING (Henry E. Abbey, mgr.): Philadelphia, Pa., Jan. 29-Feb. 17, Washington, D. C., 19-24.
HALLEN AND HART (James Jay Brady, mgr.): Chicago, Ill., Feb. 11-17.
HENSHAW AND TEN BROECK: Evansville, Ind., Feb. 6, Washington 7, Brazil 8, Laporte 9, Michigan City 10, Milwaukee, Wis., 11-17.
HOWARD STOCK: Quincy, Ill., Feb. 5-10.
HER HUSBAND: Brooklyn, E. D., Feb. 5-10.
HETTIE BERNARD CHASE (Charles W. Chase, mgr.): Corsicana, Tex., Feb. 5-8, Calvert 9, 10, Bryan 12-14, Navasota 15-17, Brenham 19-24.
HARRY LE MAR: Pawtucket, R. I., Feb. 5-10.
HUMPTY DUMPTY (Frank W. Nason, mgr.): New Castle, Pa., Feb. 6, Greenville 7, Meadville 8, Corry 9, Erie 10.
IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.
IDA VAN CORTLAND (Albert Tavernier, mgr.): London, Ont., Feb. 5-10, Adrian, Mich., 12-17, Jackson 19-24.
IRENE TAYLOR: Dresden, O., Feb. 5-10.
IVY LEAF (W. H. Powers, mgr.): Louisville, Ky., Feb. 5-10, Nashville, Tenn., 12-17.
JULIA MARLOWE: Madison, Wis., Feb. 6, 7, Rockford, Ill., 8, Elgin 9, Bloomington 10, St. Louis, Mo., 12-17, Kansas City 19-24.
JAMES T. POWERS: Boston, Mass., Feb. 5-10.
JAMES B. MACKIE: Easton, Pa., Feb. 6, Mt. Vernon, N. Y., 7, Portchester 8, South Norwalk, Conn., 9, Danbury 10, Waterbury 12, Meriden 13, Hartford 14, Bristol 15, Bridgeport 17, Middletown 19, New Britain 20, Willimantic 21, Danielsonville 22, New London 23, Woonsocket, R. I., 24.
JOHN DREW (Charles Frohman, mgr.): New York city Feb. 5—indefinite.
JAMES YOUNG (tragedian): Wilkesbarre, Pa., Feb. 12-14, Carbondale 15, Honesdale 16, 17, Port Jervis, N. Y., 19, Middletown 20.
JENNIE HOLMAN: Monroe, La., Feb. 5-10.
JAMES O'NEILL (W. F. Connor, mgr.): Salt Lake City, Utah, Feb. 5-7, Ogden 8, San Francisco 12-March 10.
JOSEPHINE CAMERON: Paterson, N. J., Feb. 6, 7.
JAMES J. CORBETT (W. A. Brady, mgr.): Pittsburg, Pa., Feb. 5-10.
J. K. EMMETT: Baltimore, Md., Feb. 5-10.
JULE KEENE (J. W. Wall, mgr.): Syracuse, N. Y., Feb. 6, 7, Rochester 8-10, Penn Yan 13, Oneida 15, Amsterdam 17.
JOHN T. KELLY: Pueblo, Col., Feb. 6, Aspen 7, Grand Junction 8, Salt Lake City, Utah, 9, 10, San Francisco, Cal., 12-24.
J. H. WALLICK: Shreveport, La., Feb. 6, Louisville, Ky., 9, 10, Cincinnati, O., 11-17, St. Louis, Mo., 19-24.
JOHN D'ORMOND: Boone, Ia., Feb. 5-10.
JOHN L. SULLIVAN: Pittsfield, Mass., Feb. 6, North Adams 7, Fitchburg 8, Worcester 9, Woonsocket, R. I., 10.
JANE (Jennie Yeamans; Charles Frohman, mgr.): Cincinnati, O., Feb. 5-10.
JOHN AND DELLA PRINGLE: Cañon City, Col., Feb. 5-10.
KITTIE RHOADES: Bradford, Pa., Feb. 5-10.
KATHRINE CLEMMONS: Newark, N. J., Feb. 7-10, New York city 12-March 10.
LADY WINDERMERE'S FAN (Chas. Frohman, mgr.): Worcester, Mass., Feb. 6, 7.
LITTLE NUGGET: Chillicothe, O., Feb. 6, Hillsboro 7, Wilmington 8, Xenia 9, Springfield 10, Dayton 12-17.
LEWIS MORRISON (Edw. J. Abram, mgr.): Portland, Me., Feb. 6, Manchester, N. H., 7, 8, Lynn, Mass., 9, 10, Fall River 12, 13, Taunton 14, Providence, R. I., 15-17, Salem, Mass., 19, Portsmouth, N. H., 20, Dover 21, Lawrence, Mass., 22, Nashua, N. H., 23, Lowell, Mass., 24.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.
LAUGHING GIRL (Joel Marks, mgr.): Fostoria, O., Feb. 6, Mansfield 7, Newark 8, Zanesville 9, Bellaire 12, Wheeling, W. Va., 13, McKeesport, Pa., 14, Allegheny 15, Newcastle 16, Youngstown, O., 17, Warren, Pa., 19, Ashtabula, O., 20, Dunkirk, N. Y., 21, Niagara 22, Lockport 23, Albion 24.
LILLIAN LEWIS: Greenville, Miss., Feb. 7, Pine Bluff, Ark., 8, Little Rock 9, Hot Springs 10, Texarkana 12, Shreveport, La., 13, Marshall, Tex., 14, Palestine 15, Tyler 16, Greenville 17, Denison 20.
LEONZO BROTHERS: Galesburg, Ill., Feb. 5-10, St. Louis, Mo., 12-17, Kansas City 19-24.
LIMITED MAIL (Elmer E. Vance, mgr.): Brooklyn, N. Y., Feb. 5-10.
LABADIE-ROWELL: Ocala, Fla., Feb. 6, Leesburg 7, Bartow 8, Tampa 9, 10.
L'ENFANT PRODIGUE (Edwin Cleary, mgr.): New York city Feb. 12-24.
LOST PARADISE (Charles Frohman, mgr.): Minneapolis, Minn., Feb. 5-10.
LOST IN NEW YORK: Kenton, O., Feb. 6, Alliance 8, Warren 9, Hornellsville, N. Y., 10, Elmira 12, Ithaca 13, Binghamton 17, Buffalo 19-24.
LYCEUM COMEDY CO. (Daniel Frohman, manager): Washington, D. C., Feb. 5-10.
LITTLE TRIXIE (Fred Robbins, mgr.): Sherman, Tex., Feb. 6, Gainesville 7.
MARIE JANSEN: Chicago, Ill., Feb. 5-10, Milwaukee, Wis., 12-14, Aurora, Ill., 15, Springfield 16, Quincy 17, St. Louis, Mo., 18-24.
MY JACK (Walter Sanford's): New York city Feb. 5-10.

MONTE CARLO (Thomas E. Perry, mgr.): Lynn, Mass., Feb. 6, Lowell 7, Salem 8, Lawrence 9, Haverhill 10.
MAUDE HILLMAN (W. G. Snelling, mgr.): Middletown, N. Y., Feb. 5-10, Hudson 12-17, North Adams, Mass., 19-24.
MINNIE LESTER (George E. Mitchell, mgr.): Cohoes, N. Y., Feb. 5-10, Gloversville 12-17, Little Falls 19-24.
MELVILLE COMEDIANS: Weston, O., Feb. 5-10.
MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): Lincoln, Neb., Feb. 6, St. Joseph, Mo., 7, Kansas City 8-10, St. Louis 12-17, New Orleans, La., 19-24.
MME. MODJESKA (Frank L. Perley and J. J. Buckley, mgrs.): New York city Jan. 29-Feb. 10.
MARIE WAINWRIGHT (Julian Magnus, mgr.): Providence, R. I., Feb. 5-7, Worcester, Mass., 8-10.
MABEL EATON (Charles L. Young, mgr.): Detroit, Mich., Feb. 5-10, Flint 12, Saginaw 13, 14, Grand Rapids 15-17, Muskegon 19, Grand Haven 20, Battle Creek 21, Kalamazoo 22, Sturgis 23, Wausau 24.
MORIARTY DRAMATIC: Carey, O., Feb. 5-10.
MY AUNT BRIDGET (George W. Monroe): Hot Springs, Ark., Feb. 6, Little Rock 7.
MAURICE DREW'S PLAYERS: Pottstown, Pa., Feb. 5-10.
MAUDE ATKINSON: Crowley, La., Feb. 5-10, Lake Charles 12-17.
MANOLA-MASON: Elmira, N. Y., Feb. 6, Ithaca 7, Corning 8, Binghamton 10.
MASTER AND MAN: Newburg, N. Y., Feb. 9.
MIDNIGHT ALARM: Kansas City, Mo., Feb. 4-10.
MAY BRETONNE: Independence, Ia., Feb. 5-10, Boone 12-17.
MADELINE MERLI (Fred. Schwartz, mgr.): Bryan, Tex., Feb. 6, Navasota 7, Taylor 8, Austin 9, San Antonio 10, Columbus 12, Bastrop 13, Brenham 14, Galveston 15, 16, Houston 17.
MORA-WILLIAMS: Wilmington, Del., Feb. 5-10, Bethlehem, Pa., 12-17, Harrisburg 19-24.
MILK WHITE FLAG: Boston, Mass., Feb. 5—indefinite.
MLLE. RHEA: Dallas, Tex., Feb. 6, 7, Fort Worth 8, 9, Tyler 10.
N. S. WOOD: Buffalo, N. Y., Feb. 5-10.
NEW SOUTH (W. A. Brady, mgr.): St. Augustine, Fla., Feb. 6, Jacksonville 7, Americus, Ga., 8, Macon 9, Augusta 10, Atlanta 12, 13, Birmingham, Ala., 14, 15, Selma 16, New Orleans, La., 18-24.
NUTMEG MATCH: Providence, R. I., Feb. 5-10, Boston, Mass., 12-17, Syracuse, N. Y., 19-21, Rochester 22-24.
NELLIE MCHENRY (A. J. Spencer, mgr.): Philadelphia, Pa., Feb. 5-10.
NOSS JOLLITY (Ferd. Noss, mgr.): Atlanta, Ga., Feb. 6, Chattanooga, Tenn., 9, 10, Huntsville, Ala., 12, Decatur 13, Tuscumbia 14, Corinth, Miss., 15, Jackson, Tenn., 17, Nashville 18-24.
NIOBE (Abbott and Tillotson, mgrs.): Des Moines, Ia., Feb. 9.
NAT C. GOODWIN: Chicago, Ill., Jan. 22-Feb. 10.
NEW ENGLAND THEATRE (Paul's): Rockland, Me., Feb. 5-10.
OLIVER BYRON: Washington, D. C., Feb. 5-10, Tyrone, Pa., 12, Houtzdale 13, Altoona 14, Johnstown 15, Greensburg 16, McKeesport 17, Pittsburg 19-24.
ONLY A GERMAN: Syracuse, N. Y., Feb. 5-7, Rochester 8-10.
OLD HOMESTEAD (E. A. McFarland, mgr.): Washington, D. C., Feb. 5-10, Richmond, Va., 12-14, Roanoke 15, Knoxville, Tenn., 16, Chattanooga 17, Nashville 19-21, Memphis 21-24.
OLD ZAD HASTINGS: Medina, O., Feb. 10.
OH, WHAT A NIGHT! (Charles A. Loder): Wilkesbarre, Pa., Feb. 6, Plymouth 7, Hoboken, N. J., 8, 9, Washington, D. C., 12-17, Bridgeport, Conn., 19-21, Waterbury 22.
OUR COUNTRY COUSIN (Frank Jones): Lincoln, Neb., Feb. 6, 7.
PETE BAKER: Chicago, Ill., Feb. 4-10, Rochester, N. Y., 12-14, Syracuse 15-17.
PRODIGAL DAUGHTER (T. Henry French, mgr.): Cincinnati, O., Feb. 5-10.
PATTI ROSA (Will O. Wheeler, mgr.): San Francisco, Cal., Jan. 29-Feb. 10, Oakland 12-14, San Jose 15, Sacramento 16, Marysville 17, Portland, Ore., 19-21, Tacoma, Wash., 22, Victoria, B. C., 23, Nanaimo 24.
PAY TRAIN (Charles F. Dittmar, mgr.): Nashville, Tenn., Feb. 5-10, Memphis 12-14, Jackson 15, Cairo, Ill., 16, Princeton, Ind., 17, Louisville, Ky., 19-24.
PEOPLE'S THEATRE (Rockwell's): Swanton, Vt., Feb. 5-10.
POWER OF THE PRESS (Augustus Piton, mgr.): East Saginaw, Mich., Feb. 6, Flint 7, Kalamazoo 8, Grand Rapids 9, 10.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): Harlem, N. Y., Feb. 5-10.
PULSE OF NEW YORK: New York city Feb. 12-17.
PARAGON THEATRE: Canton, Mo., Feb. 5-10.
PRODIGAL FATHER: Lawrence, Mass., Feb. 10.
POLICE PATROL: Philadelphia, Pa., Feb. 5-10.
PAUL KAUVAR: Corning, N. Y., Feb. 9, Elmira 10, New York city 12-17.
PECK'S BAD BOY (Eastern; Fred. P. Wilson, mgr.): Wilmington, Del., Feb. 6, 7, Lancaster, Pa., 8, Hanover 9, Columbia 10.
PECK'S BAD BOY: Clinton, Mo., Feb. 6, Moberly 7, Montgomery City 9, St. Charles 10, Jerseyville, Ill., 12, Danville 14, Indianapolis, Ind., 15-17.
POWER OF GOLD (Walter Sanford's): Chicago, Ill., Feb. 4-10.
RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Chester, Pa., Feb. 6, Bethlehem 7, Easton 8, Trenton, N. J., 9, 10.
RICHARD MANSFIELD: Nashville, Tenn., Feb. 6, 7, Memphis 8, 9.
RUTLEDGE DRAMATIC: Leavenworth, Kans., Feb. 5-10.
REED'S COMEDIANS: Portage, Wis., Feb. 5-10.
ROLAND REED (E. B. Jack, mgr.): Houston, Tex., Feb. 6, San Antonio 7, Austin 8, Waco 9, Fort Worth 10.
ROBERT MANTELL (Proctor and Turner, mgrs.): Harrisburg, Pa., Feb. 6.
ROONEY COMEDY: Willimantic, Conn., Feb. 6, Waterbury 9, Bridgeport 12-14, New Haven 15-17.
ROSE COGHLAN: Boston, Mass., Jan. 20-Feb. 10.
ROBERT GAYLOR: St. Paul, Minn., Feb. 5-10, Minneapolis 12-17.
REDMUND DRAMATIC: Caledonia, Minn., Feb. 5-10.
RUSSELL'S COMEDIANS: Boston, Mass., Feb. 5—indefinite.
SPOONER COMEDY (B. S. Spooner, mgr.): Lawrence, Kans., Feb. 5-10, Quincy, Ill., 12-17, Keokuk, Ia., 19-24.
STUART ROBSON (W. R. Hayden, mgr.): New Orleans, La., Jan. 29-Feb. 10, Galveston, Tex., 12, 13, Houston 14, San Antonio 15, 16, Austin 17, Fort Worth 19, Dallas 20, 21, Hot Springs, Ark., 22, 23, Little Rock 24.
SOWING THE WIND (Chas. Frohman, mgr.): New York city Jan. 2—indefinite.
SI PLUNKARD (J. C. Lewis): Eldorado, Kans., Feb. 6, Anthony 7, Harper 8, Kingman 9, Hutchinson 10.
STREETS OF NEW YORK: Brooklyn, E. D., Feb. 5-10.
ST. FELIX SISTERS (Will E. Culhane, mgr.): Lake City, Fla., Feb. 9, Ocala 11, Sanford 13, Orlando 14, Bartow 15, Tampa 16, 17, Key West 19-24.
SOLDIER OF FORTUNE: Albany, N. Y., Feb. 6, 7.
SADIE RAYMOND: West Plains, Mo., Feb. 5-10.
SILVER KING (Carl A. Haswin, mgr.): Altoona, Pa., Feb. 6, Tyrone 7-9, Wilkesbarre 10, Carbondale 12, Scranton 13, Hazelton 14, Allentown 15, Pottstown 16, Reading 17.
SOL SMITH RUSSELL: Baltimore, Md., Feb. 5-10, Cleveland, O., 12-17.
SHORE ACRES (James A. Herne): New York city Dec. 25—indefinite.
STRUGGLE OF LIFE (Walter Sanford's): New York city Feb. 5-10.
SIBERIA: Baltimore, Md., Feb. 5-10, Philadelphia, Pa., 12-17, Brooklyn, N. Y., 19-24.
SIDE TRACKED (Jule Walters): Ottawa, Kans., Feb. 6, Paola 7, Fort Scott 8, Parsons 9, Pittsburg 10.
THE NOMINEE (Hilliard and Arthur): New York city Feb. 5-10.
TEMPERANCE TOWN: Providence, R. I., Feb. 8-10.
THE VENDETTA: St. Louis, Mo., Feb. 5-10.
THE TORNADO (Northern, Lincoln J. Carter, mgr.): Boston, Mass., Feb. 5-10, New Haven, Conn., 12-14, Birmingham 15, Naugatuck 16, Meriden 17, Hartford 19, Waterbury 20, Danbury 21, Bridgeport 22-24.
TEXAS STEER: New York city Jan. 8-Feb. 10.
THOMAS E. SHEA: Ithaca, N. Y., Feb. 5-10, Auburn 12-17.
TIM THE TINKER (John E. Brennan, mgr.): Albion, N. Y., Feb. 6, Medina 7, Palmyra 8, Batavia 9, Warsaw 10.
TRUE IRISH HEARTS: Cincinnati, O., Feb. 4-10.

THE BAXTERS (Charles Cowles): Brooklyn, N. Y., Feb. 5-10.
TWO JOHNS (Stewart and Gill, mgrs.): Adrian, Mich., Feb. 6, Marion, Ind., 7, Crawfordsville 8, Greencastle 9, Terre Haute 10, Evansville 11.
THE YOUNG AMERICAN (Garland Gaden, mgr.): Pawtucket, R. I., Feb. 5-10.
THOS. W. KEENE: Philadelphia, Pa., Feb. 5-10.
T. B. ALEXANDER (Fred. Marsh, mgr.): Richmond, Ind., Feb. 5-10, Portsmouth, O., 12-17, Pomeroy 19-24.
THE PAYMASTER (Duncan B. Harrison): Cincinnati, O., Feb. 12-17.
THE HUSTLER: Boston, Mass., Feb. 5-10.
THE STOWAWAY: New York city Feb. 5-10.
THE TORNADO (Lincoln J. Carter, prop.; Jack Lodge, mgr.): Niagara Falls, N. Y., Feb. 6, Batavia 7, Rome 8, Johnstown 9, Fort Plain 10, Herkimer 12, Geneva 13, Havana 14, Freemansburg 15, Waterloo 16, Seneca Falls 17, Watertown 19, Gouverneur 20, Carthage 21, Ogdensburg 22, Ottawa, Ont., 23, 24.
THE ENSIGN (Litt and Davis, mgrs.): Salt Lake City, Utah, Feb. 12-14.
TRIP TO CHINATOWN (No. 2): Hornellsville, N. Y., Feb. 6, Elmira 7, Rochester 8, 9, Buffalo 12-17, Philadelphia 19-24.
UNCLE TOM'S CABIN (Pfaff and Goodman's): Charles City, Ia., Feb. 15, Mason City 16, Austin, Minn., 17, Albert Lea 19, Mankato 20.
UNCLE TOM'S CABIN ("Parson" Davies, mgr.): Elgin, Ill., Feb. 6, Joliet 7, Niles, Mich., 8, Jackson 9, Battle Creek 10.
UNCLE TOM'S CABIN (Ed. F. Davis, mgr.): Louisville, Ky., Feb. 4-8.
ULLIE AKERSTROM: Lewiston, Me., Feb. 5-10, Brunswick 12, Bath 13, 14, Rockland 15-17, Gardiner 19, Togus 20, Waterville 21, Augusta 22-24.
UNCLE JOSH WATKINS: Biggsville, Ill., Feb. 6, Roseville 7.
UNDER THE CITY LAMPS: Cincinnati, O., Feb. 5-10.
UNCLE TOM'S CABIN (Hill's): Buckfield, Me., Feb. 6, Canton 7.
UNCLE TOM'S CABIN (Stetson's): Crawfordsville, Ind., Feb. 6, Frankfort 7, Elwood 8, Muncie 9, Wabash 10.
WILSON BARRETT (J. B. McCormick, mgr.): St. Louis, Mo., Feb. 5-10.
WHITE SQUADRON (Sam W. Combs, mgr.): Cincinnati, O., Feb. 4-10, Lexington, Ky., 12, Paris 13, Middletown, O., 14, Dayton 15, Indianapolis 16, 17, St. Louis, Mo., 19-24.
WHITE SLAVE (H. D. Kennedy, mgr.): Chicago, Ill., Jan. 29-Feb. 10, Buffalo, N. Y., 12-17.
WAITE COMEDY: York, Pa., Jan. 29-Feb. 10, Easton, 12-17, Plainfield, N. J., 19-24.
WESTON'S COMEDIANS: Hampton, Ia., Feb. 5-10.
W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 29—indefinite.
WARDE-JAMES: Nashville, Tenn., Feb. 6, 7, Evansville, Ind., 8, Terre Haute 9, Decatur, Ill., 10, Bloomington 12, Peoria 13, Galesburg 14, Burlington 15, Davenport 16, Des Moines, Ia., 17, St. Joseph, Mo., 19, 20, Omaha, Neb., 21-24.
WICKLOW POSTMAN: Jersey City, N. J., Feb. 5-10.
YON YONSON: Brooklyn, N. Y., Feb. 5-10, Providence, R. I., 12-17, Boston, Mass., 19-24.
ZEB COMEDY (Harry Hardy, mgr.): Fremont, O., Feb. 7, Lima 8.

SPECTACLE AND EXTRAVAGANZA.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Philadelphia, Pa., Feb. 12-17.
AFRICA (W. H. A. Cronkhite, mgr.): Philadelphia, Pa., Feb. 5-10.
BLACK CROOK (Springer and Welty, mgrs.): Decatur, Ill., Feb. 6, Peoria 7, 8, Springfield 9, Jacksonville 10.
BLACK CROOK (Eugene Tompkins, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 10.
BLACK CROOK (Eugene Tompkins, mgr.): Denver, Col., Feb. 5-10.
FANTASMA (Hanlon Brothers, mgrs.): Sioux City, Ia., Feb. 6, 7, Omaha, Neb., 8-11, Lincoln 12, 13, St. Joseph, Mo., 14, 15, Topeka, Kans., 16, 17.
RICE'S SURPRISE PARTY (1492): New York city Aug. 28—indefinite.
SPIDER AND FLY (Western): Omaha, Neb., Feb. 6, 7, Lincoln 8, St. Joseph, Mo., 9, Topeka, Kans., 10.
SHE (James A. Forbes, mgr.): Newark, N. J., Feb. 5-10.
SINBAD (David Henderson, mgr.): Chicago, Ill., Jan. 22-Feb. 10.

OPERA AND CONCERT.

ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 27—indefinite.
AMERICAN GRAND OPERA (Fred C. Thomas, mgr.): Quebec, P. Q., Feb. 5-10.
ANDREWS OPERA (G. E. Moody, mgr.): Sigourney, Ia., Feb. 6, Knoxville 7.
ADELINA PATTI CONCERT: Albany, N. Y., Feb. 9.
BOSTONIAN OPERA (Barnabee, Karl and MacDonald, mgrs.): New York city Dec. 25—indefinite.
BAKER OPERA: Hartford, Conn., Feb. 5-10, Springfield, Mass., 12-17, Montreal, P. Q., 19-24.
CONREID OPERA: St. Louis, Mo., Feb. 10.
CALIFORNIA OPERA (John Saunders, mgr.): Guelph, Ont., Feb. 5-7, Lindsay 8-10, Peterboro 12-14.
CAMILLE D'ARVILLE OPERA (E. E. Rice, manager): New York city Jan. 29—indefinite.
CARLETON OPERA: St. Paul, Minn., Feb. 5-10.
CALHOUN OPERA: Olympia, Wash., Feb. 6, Portland, Ore., 7-11, Salem 12, Eugene 13, Red Bluff 14, Chico, Cal., 16, Marysville 17, San Francisco 18-March 17.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Chicago, Ill., Jan. 29-Feb. 10.
FRANK WILCZEK CONCERT (R. E. Johnston, mgr.): Sedalia, Mo., Feb. 6, Neosho 7, Winfield, Kans., 8, Great Bend 9, Lawrence 10, Olathe 12, Albany, Mo., 13, Springfield 14, Searcy, Ark., 15, Memphis, Tenn., 16, 17, Greenville, Miss., 19, Rolling Fork 20, Natchez 21, Jackson 22, Meridian 23, Selma, Ala., 24.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Brooklyn, E. D., Feb. 5-10.
FRENCH GRAND OPERA: New Orleans, La., Nov. 12—indefinite.
FENCING MASTER (F. C. Whitney, mgr.): Detroit, Mich., Feb. 5-10.
GRAHAM SUNDAY CONCERTS: Providence, R. I., Feb. 11.
HENRI MARTEAU (R. E. Johnston, mgr.): New York city Feb. 6, Brooklyn 8, Philadelphia, Pa., 9, 10, New York city 11, Brooklyn 13, Providence, R. I., 14, Hartford, Conn., 15, New Haven 16, New York city 18, Buffalo 19, Cleveland, O., 20, Indianapolis, Ind., 22.
JULES GRAU COMIC OPERA: Vicksburg, Miss., Feb. 12-17, Mobile, Ala., 19-24.
JUSTIN ADAMS OPERA (Ralph A. Ward, mgr.): Salem, Mass., Feb. 5-10.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Quincy, Ill., Feb. 6.
LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): Harlem, N. Y., Feb. 5-10, Brooklyn 12-24.
NASHVILLE STUDENTS: Fayetteville, Mo., Feb. 8.
OVIDE MUSIN (W. H. Stenger, mgr.): Montgomery, Ala., Feb. 6, Selma 7.
PAULINE HALL OPERA (George B. McLellan, mgr.): Chicago, Ill., Feb. 4-24.
ROBIN HOOD OPERA (Barnabee, Karl and MacDonald, props.): Toronto, Ont., Feb. 6-10, London 12-17, Cleveland, O., 19-24.
ROBINSON OPERA (Mackay and Kenney, mgrs.): Allentown, Pa., Feb. 5-10, Lancaster 12-17, Chester 19-24.
SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Duquoin, Ill., Feb. 6, Anna 8, Carbondale 9, Marion 10, Metropolis 12, Mayfield, Ky., 13.
SWEDISH CONCERT: Waverly, Ill., Feb. 6, Winchester 8.
THOS. Q. SEABROOKE (Isle of Champagne): Boston, Mass., Feb. 5-10, Brooklyn, N. Y., 12-17, Philadelphia, Pa., 19-24.
THE ALGERIAN (Fred. C. Whitney, mgr.): Nashville, Tenn., Feb. 6, 7, Louisville, Ky., 8-10.
WANG (D. W. Truss, mgr.): St. Louis, Mo., Feb. 5-10.
WILBUR OPERA: Grand Rapids, Mich., Feb. 5-10.

VARIETY AND BURLESQUE.

ALBINI'S METEORS: Indianapolis, Ind., Feb. 5-10.
BOB ROBINSON: St. Albans, W. Va., Feb. 6.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Baltimore, Md., Feb. 5-10.
CITY CLUB: Cincinnati, O., Feb. 5-10.
FRENCH FOLLY: Indianapolis, Ind., Feb. 5-10.
FAY FOSTER: Baltimore, Md., Feb. 5-10.
FRED WALDMANN: New York city Feb. 5-10.
FANNIE HILL (Ed. Jenkins, mgr.): Lincoln, Neb., Feb. 6, 7.
GRIFFIN'S SPECIALTY: Philadelphia, Pa., Feb. 5-10.
GAIETY BURLESQUE: Lowell, Mass., Feb. 5-10.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Washington, D. C., Feb. 5-10, Pittsburg, Pa., 12-17, Cincinnati, O., 19-24.
HOWARD ATHENÆUM SPECIALTY: San Francisco, Cal., Jan. 29-Feb. 10.
HENRY BURLESQUE: Worcester, Mass., Feb. 5-10.
HOPKINS' TRANS-OCEANICS: New York city Feb. 5-10.
HARRY WILLIAMS' OWN: New York city Feb. 5-10.
IRWIN BROTHERS: St. Louis, Mo., Feb. 5-10.
LONDON BELLES: Cleveland, O., Feb. 5-10.
LILLY CLAY: Kansas City, Mo., Feb. 5-10.
LONDON THEATRE (J. Donaldson, mgr.): Boston, Mass., Feb. 5-10, Worcester 12-14, New Haven, Conn., 15-17, Baltimore, Md., 19-24.
LONDON GAIETY GIRLS: Columbus, O., Feb. 5-10.
MARIE SANGER: Montreal, P. Q., Feb. 5-10.
MAY RUSSELL: Chicago, Ill., Feb. 5—indefinite.
MAY HOWARD BURLESQUE (Harry Morris, mgr.): New York city Feb. 5-10.
NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Buffalo, N. Y., Feb. 5-10, Syracuse 12-14, Albany 15-17, New York city 19-24.
NIGHT OWLS: Boston, Mass., Feb. 5-10.
RENTZ-SANTLEY: Chicago, Ill., Feb. 5-10, Pittsburg, Pa., 12-17.
RICE AND BARTON'S COMEDIANS: Harlem, N. Y., Feb. 5-10.
REILLY AND WOOD: Montreal, P. Q., Feb. 5-10.
ROGERS BROTHERS: Chicago, Ill., Feb. 5-17, Louisville, Ky., 19-24.
ROSE HILL: Troy, N. Y., Feb. 5-10.
SOUTH BEFORE THE WAR: Philadelphia, Pa., Feb. 5-10, Baltimore, Md., 12-17, Washington, D. C., 19-24.
SAM DEVERE: Brooklyn, N. Y., Feb. 5-10.
TONY PASTOR: New York city Oct. 23—indefinite.
VIOLET MASCOTTE: Philadelphia, Pa., Feb. 5-10.
WEBER AND FIELDS: Newark, N. J., Feb. 5-10.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Joplin, Mo., Feb. 6, Springfield 7, Fort Smith, Ark., 8, Little Rock 10.
ARTHUR DEMING'S MINSTRELS (T. D. Middaugh, mgr.): Parkersburg, W. Va., Feb. 6, Clarksburg 7, Buchanan 8, Weston 9, Fairmount 10, Grafton 12.
BARLOW BROS.' MINSTRELS (A. L. Dolson, mgr.): St. Paul, Minn., Feb. 5-7, Minneapolis 8-10.
CLEVELAND'S: Trenton, N. J., Feb. 6, Camden 7, Paterson 8, Elizabeth 9, 10.
GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Thomasville, Ga., Feb. 6, Apalachicola, Fla., 9, Pensacola 12, Mobile, Ala., 14, Meridian, Miss., 16.
HI HENRY: New Berlin, N. Y., Feb. 6, Delhi 7, Walton 8, Sidney 9, Norwich 10.
LEW DOCKSTADER: Brooklyn, E. D., Feb. 5-10, Harlem 12-17.
PRIMROSE AND WEST'S (Thos. R. Perry, mgr.): Minneapolis, Minn., Feb. 5-10, St. Paul 11-17.

MISCELLANEOUS.

COTTON'S DONKEY CIRCUS: Trenton, N. J., Feb. 5-10.
EX-GOV. BOB TAYLOR (S. R. Miller, mgr.): Fort Worth, Tex., Feb. 8, Dallas 8, Sherman 9, Gainesville 12, Shreveport, La., 14.
HALL'S: St. Petersburg, Fla., Feb. 7, Palmetto City 8, Tampa 9, Ybor City 10, Lakeland 12, Bartow 13.
HERRMANN THE GREAT (Ed. L. Bloom, mgr.): Grand Rapids, Mich., Feb. 6, 7, Milwaukee, Wis., 8-10.
HENRY PINCUS' CIRCUS: Philadelphia, Pa., Nov. 6—indefinite.
HAGENBECK'S TRAINED ANIMALS: New York city, Nov. 20—indefinite.
HANNIBAL A. WILLIAMS (Shakespearean Recitals): Baltimore, Md., Feb. 9.
JAMES WHITCOMB RILEY AND DOUGLAS SHIRLEY: Binghamton, N. Y., Feb. 8, Syracuse 9, Amherst 12.
KELLAR (Dudley McAdow, mgr.): Washington, D. C., Feb. 5-10.
PROF. ROCHE: Owatonna, Minn., Feb. 5-10.
ROBERT G. INGERSOLL (C. P. Farrell, mgr.): Peoria, Ill., Feb. 6, Keokuk, Ia., 7, Burlington 8, Ottumwa 9, Des Moines 10, Davenport 11, Dubuque 12, La Crosse, Wis., 14, Minneapolis, Minn., 15, Duluth 16, West Superior, Wis., 17, St. Paul, Minn., 18, Saginaw, Mich., 20, Bay City 21, Grand Rapids 22, Jackson 23, Battle Creek 24.
SHEDMAN BROTHERS: Simon's Mills, Ga., Feb. 6, 7.
THE FLINTS (L. J. Meacham, mgr.): Wichita, Kans., Feb. 5-10, Beatrice, Neb., 12-24.
TOMPSON'S GLASS-BLOWERS: Charlotte, Mich., Feb. 5-10.

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George T. Clapham, manager	5 00
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Ralph Bell	2 00
Roger Harding	2 00
Dick Chalfant	2 00
Myer Cohen	2 00
F. T. Weyant	2 00
Charles A. Crone	2 00
Earle Stirling	2 00
F. C. Moymhee	2 00
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Vincent Sternroyd	3 00
County Fair Co.:	
A. G. Thomas	2 00
Frederick Maynard	1 00
E. Pollock	1 00
Ella Salisbury	1 00
Frank Herrick	1 00
George Curtis	1 00
C. Lambrecht	1 00
Harry Bennett	1 00
Vincent Sowille	1 00
C. Miller	1 00
John Powers	1 00
Louis Miller	1 00
Jessie Miller	1 00
The Operator Co.:	
George Heath	1 00
Charles L. Landry	1 00
Henry Clayton	1 00
J. E. Hurst	1 00
Boleso Badley	1 00
Jessie Wyatt	1 00
Ed. Kelly	1 00
John L. Clark	1 00
Mr. and Mrs. Charles W. Young	5 00
G. D. Chaplin	5 00
Daniel Sully Co.:	
Louise A. Sully	5 00
Ruth Russell	2 00
Tott Allen	2 00
Fred. Richter	2 00
Frank Allen	2 00
George Mitchell	2 00
H. Rignell	2 00
Daniel Sully	5 00
Evans and Hoey Co.:	
William Hoey	25 00
James Galloway	5 00
Lillie Allison	5 00
Sidney Mortimer	5 00
Charles E. Evans	10 00
Olympia Quartette	10 00
Sidney de Grey	2 00
W. D. Mann	5 00
A. Herrmann	10 00
The Ivy Leaf Co	10 00
Willard L. Simpson, San Antonio	5 00
Dashon Opera Co.:	
J. C'Donovo West	3 00
R. C Depew	2 00
Robert Stanley	1 00
Edward Webb	2 00
Miss Leavell	1 00
L. Gonzales	2 00
W. C. Roberts	50
Adolph Mayer	2 00
W. Vinton	50
Charles Coates	50
E. Kissam	50
Others in the co	2 00
"A Trip to Chinatown" Co:	
Mr. and Mrs. Charles A. Loder	5 00
Harry C. Cushman	1 00
Harry Hilton	1 00
Hilda Hallvers	1 00
Evelyn Temple	1 00
Louise Rice	1 00
Allie Marshall	1 00
Harry C. Shenk	1 00
Miss Connell	1 00
Stephen W. Ashley	1 00
A. P. Carter	5 00
The Dazzler Co	2 00
The White Slave Co.:	
Charles B. Waite	5 00
Thomas McCartney	2 00
Mr. and Mrs. Barlow	2 00
Edwin Walter	2 00
E. J. Murphy	1 00
Henry E. Barlow	2 00
Frank Drew	2 00
Gertrude Hopkins	2 00
Mary Anderson	1 00
Mrs. Van Deren	50
Charles Webster	2 00
Prentiss Alvin	1 00
Charles Kirke, Kimball Opera Co	5 00
Silver King Co.:	
Mr. and Mrs. Carl A. Haswin	10 00
W. T. Floyd	5 00
Harry Capers	2 00
J. F. Burke	2 00
Charles Foster	1 00
O. H. Verny	1 00
Ed. A. Cromwell	2 00
Emma Chase	1 00
F. Young	1 00
Little Ethel Young	1 00
W. H. Oviatt	2 00
Harrigan's Theatre:	
Edward Harrigan	5 00
H. W. Hanley	10 00
John Wild	10 00
Annie Yeamans	10 00
Harry A. Fisher	5 00
James B. Radcliffe	5 00
Joseph M Sparks	5 00
Fannie Batchelder	5 00
William West	5 00
Hattie Rivers	5 00
Charles F. McCarthy	5 00
C. Stanley	2 00
George E. Merritt	2 00
E. J. Mack	5 00
E. W. Aiden	2 00
Charles Coffey	1 00
Edward Gorman	1 00
John Decker	2 00
Jay Williamson	2 00
Jim McCullough	1 00
E. L. S. F	1 00
Dan Burke	1 00
Old Homestead Co.:	
J. L. Morgan	5 00
Charles H. Clark	3 00
Odell Williams	10 00
Mr. and Mrs. William M. Cressy	5 00
W. W. Allen	5 00
Frederick Sandford	5 00
George L. Fitch	1 00
E. E. Rogers	2 00
J. F. Farrell	1 00
Thomas Wood	2 00
Henrietta Irving	5 00
Mrs. William A. Xanten	1 00
William A. Xanten	2 00
Fred Clare	1 00
James O'Neill	25 00
Hotel Davidson, Milwaukee, through E. T. Gorman, mgr	25 00
Tony Pastor's Theatre:	
Brannelle	1 00
Lillie Langtry	1 00
John T. Fields	2 00
Macorte	1 00
John C. Rice	2 00
Charles Ludwig	50
Harry Weaver	50
Shore Acres Co	51 00
George H. Trader	5 00
Charlotte, Essie and Minnie Tittell	10 00
A Traveling Co., third subscription	9 50
Ullie Akerstrom Co.:	
Ullie Akerstrom	5 00
Gus Bernard	5 00
A. Z. Chipman	1 00
T. H. Shephard	1 00
T. F. Gamble	1 00
Ed. A. McHugh	1 00
Harold Graham	1 00
George W. Bevere	1 00
Frank Pitson	1 00
J. K. Applebee, Jr	2 00
Georgie Lester	2 00
Dollie Bardell	3 00
Beth Summerville	3 00
Nettie Baker	1 00
Arline Athens, Lost Paradise Co.	2 00
Little Ethel Day	1 00
Modjeska and Otis Skinner Co	100 00
Eva Selbie Ballard	2 00
Will A. Smurthwaite	1 00
Felix Morris Co.:	
Mr. and Mrs. Felix Morris	15 00
Frank Williams	10 00
James Neill	5 00
Frank B. Hatch	2 50
Kendall Weston	2 50
Leighton Baker	1 00
Sarah Stafford	2 00
Frank Wylie	50
Jean Coye	1 00
Harriet Otis Bellenburgh	2 00
C. P. Heywood	2 00
Anna Cowell	2 50
Jacob Washer, Forth Worth, Tex	5 00
Craigen-Paulding Co.:	
Wales Winter	5 00
James Goodwin	3 00
Mrs. Henry Vandenhoff	5 00
J. F. Patton	1 00
Hollis Alexander	1 00
Inez Knowlton	1 00
Maida Craigen	10 00
Frederick Paulding	10 00
Frank Young	5 00
J. E. Dodson	10 00
Annie Irish	5 00
Augustus Pitou's Mavourneen Co.:	
Chauncey Olcott	5 00
Blanche Ring	2 00
J. O. Le Brasse	2 00
William H. Barton	2 00
George M. Brennan	2 00
O'Kane Hillis	2 00
Florence Robinson	2 00
Helen Mowat	2 00
Little Dot Clarendon	2 00
Little Kenneth Barnes	1 00
Mr. and Mrs. Eugene Moore	5 00
Little Lottie Briscoe	3 00
Power of Gold Co.:	
Lisle Leigh	1 00
Joseph Ransome	1 00
George Turner	1 00
Gertrude Roberts	1 00
Arnold Reeves	1 00
Toney Forth	50
Edward J. Heron	1 00
W. H. Lewis	50
John W. Palmoni	1 00
A. L. Vialle	50
H. E. Wheeler	1 00
In Old Kentucky Road Co.:	
Laura Burt	5 00
Gustave Frankel	2 00
Charlotte Winnett	2 00
A Member	2 00
Charles H. Bradshaw	2 00
Edward A. White	2 00
Edward Holland	2 00
Harry Meinhall	2 00
Marian Abbott	2 00
"Prompt Side"	50
Tony Pastor's Theatre:	
Henry R. Vokes	1 00
John Ward	5 00
Walter McMahon	50
John H. King	50
Harry M. Mack	50
William Mack	50
James Lynn	50
Joe Hardman	50
Meehan and Raymond	2 00
Mr. Heath (of McIntyre and Heath)	1 00
Mr. McIntyre(" " ")	1 00
Total	1,737 00
Previously acknowledged	3,933 21
Grand Total	$5,680 21

The accident by which the page of THE MIRROR containing in detail the developments of the Actors' Relief Fund was destroyed last week occurred at a moment that made it impossible to give any particulars of the work for the seven days preceding. This week we present all the lacking details up to date.

The showing is a magnificent one, and seems to be without parallel in such efforts.

The amount received week before last was $1,296.50; the amount received last week was $450.50; the sum previously acknowledged was $3,933.21; and the grand total now is $5,680.21.

Although the responses during the past week have footed up less than those for previous weeks, the showing for seven days is a splendid one; and the spirit of the words that accompany subscriptions illustrates the hearty appreciation of the work that actuates the givers.

The work of relief still goes on nobly. The committee having the administration of the Fund in hand perform their duties kindly and with excellent judgment.

The story of the past fourteen days is told below.

The Contributions.

Our list of late contributors is headed by a princely gift from the London Lyceum Theatre company. It was forwarded to THE MIRROR from Boston by Henry Irving, who wrote: "In response to your appeal I beg to forward a cheque for five hundred dollars as the contribution of the London Lyceum company to the Actors' Relief Fund." The English actors among us are doing their share to relieve the necessities of the unemployed, and the Relief Committee are giving aid to a number of their countrymen. The handsome gift of Mr. Irving and his associates will be heartily appreciated by their American brethren.

"Here is our mite," wrote Marie Jansen, from Boston, in behalf of her Delmonico's at Six company, who subscribed $74.

The Empire Theatre Dramatic School, through its director, Nelson Wheatcroft, contributed $50. Surely this goes to show that even in the novitiate period the dramatic aspirant shares the ready sympathy for which the actor is justly noted.

Archie Boyd's Country Squire company sent in $30. Stage Manager F. C. Moynihan wrote: "We hope that the sun will soon shine brightly for our less fortunate brothers and sisters."

THE MIRROR received $9 two weeks ago, the second contribution of "A Traveling Company." The collector wrote: "Our contribution this week is a little smaller than last; we will keep the average up to about $10. Please tender our heartfelt wishes for success to the Relief Committee, and add our thanks to the many you and they must receive for what is being done." The third contribution of this company, amounting to $9 50, came last week.

Stage Manager H. S. Robinson brought in the contribution of the Northern Fast Mail company—$21.

From Battle Creek, Mich., The County Fair company forwarded $15, through Manager Arthur G. Thomas.

Mr. Heath, stage manager of the Operator, handed in $8 subscribed by that company.

Louise A. Sully sent $19 from Sacramento, Cal., that being the amount subscribed by the Daniel Sully company. Mrs. Sully says that all but one member of the organization is represented.

Stage Manager James T. Galloway sent from Boston the liberal subscription of the Evans and Hoey company—$67. "THE MIRROR has proved itself, indeed, the actors' paper," he wrote.

"Enclosed find $100 for the Actors' Relief Fund," wrote Professor Herrmann, from Boston. "I sincerely hope that the fund is growing and that the good work of THE MIRROR is bearing fruit."

The Ivy Leaf, through Business Manager Pollard, sent $10 for the cause from Cincinnati.

"The best we could do, but every little helps," wrote Edward Webb, stage manager, in forwarding $17, subscribed by the members of the Deshon Opera company. It is the aggregate of small contributions that tells in this work.

Charles A. Loder sent $15 from Charleston, W. Va., the donation of himself and his Oh, What a Night! company.

Manager H. E. Reed forwarded $46, contributed by Cosgrove and Grant's The Dazzler company.

The White Slave company, through Charles B. Waite, sent $23.50 from Cincinnati. "I wish it was ten times the sum," wrote Mr. Waite.

"I herewith send $28," wrote Carl A. Haswin, "subscribed by members of The Silver King company. No appeal for help ever made for any object in or out of the profession deserved more ready or generous response. It is a cry for bread that must touch the heart of every earning member capable of sympathy for our unfortunate, suffering fellow professionals.

Manager Mart Hanley personally brought to THE MIRROR the generous contributions of those connected with Harrigan's Theatre. There were twenty-two names on the list and the subscriptions amounted to $110.

Stage Manager J. L. Morgan sent $10 from the members of The Old Homestead company. "Wish it were ten times as much," he said.

James O'Neill's cheque for $25 was received the other day, his personal contribution to the Fund.

E. T. Dorman, manager of the Hotel Davidson at Milwaukee, sent $25. "Although this hotel has been open only five months," he writes, "my patronage from the theatrical profession has been steadily on the increase, and I feel it my duty to contribute my mite to swell the fund now being collected of the profession. I hope the amount will give as much happiness to those receiving it as it does to me in giving it. I hope, too, that other hotel men who enjoy the patronage of theatrical people may follow me in the worthy cause." THE MIRROR hopes so, too.

Tony Pastor sent in $8 on Monday, Jan. 29. "It was collected from my company on Saturday evening," he wrote. "I shall send each week the amount collected, and I hope the results may ofttimes amount to a larger sum. Every one seems more than willing to give, and if stage-managers and others will keep their lists prominent the results will be very large." Mr. Pastor sent $13 more yesterday.

Among the other subscriptions received by THE MIRROR were the following: Mr. Stokes, through Mary Davis, $1; W. W. Freeman, $10; Courtenay Thorpe, $5; Vincent Sternroyd, $3; John L. Clark, $1; Mr. and Mrs. Charles W. Young, $5; G. D. Chaplin, $5, and Charles Kirke, of the Kimball Opera company, $5; "Prompt Side," 50 cents; Charlotte, Essie and Minnie Tittell, $10; Will A. Smurthwaite, MIRROR correspondent at Steubenville, O., $1; George H. Trader, $5; Arline Athens, $2; Eva Selbie Ballard, $2, and Jacob Washer, MIRROR correspondent at Fort Worth, Texas, $5.

Mr. and Mrs. Young wrote: "We could not sleep in peace to-night if we did not enclose a cheque for our mite. We hope every member of our profession that is working will do the same."

Willard L. Simpson, THE MIRROR's correspondent at San Antonio, Tex., sent $5 and this message: "I have during my lifetime been afforded enough enjoyment by the profession to give this small amount with hearty good will."

The In Old Kentucky road company sent $21. "May God bless the noble work," wrote Laura Burt.

"Good luck attend THE MIRROR in its work for this most excellent cause," wrote John W. Palmoni, acting manager of The Power of Gold company, in forwarding that organization's donation of $9.50. "From the rapid increase of the fund the outlook is most encouraging."

THE ACTORS' RELIEF COMMITTEE.

Applications for aid should be made on Monday and Thursday of each week, between the hours of 3 and 5 P. M.

A Sub-Committee of three will always be in attendance in Room 10, Actors' Fund Building, 12 West Twenty-eighth Street, at the time named.

In proper and worthy cases the aid will be extended immediately and without the least publicity.

Under the rule adopted this aid is for all suffering and destitute persons who have made their living by acting, singing, dancing or performing upon the stage at any time since July 1, 1893.

All subscriptions should be sent to THE DRAMATIC MIRROR, 1432 Broadway, which will acknowledge them, such acknowledgment to be regarded as a receipt.

THE DRAMATIC MIRROR will pay over all moneys received to Mr. Edwin Knowles, Treasurer of the Actors' Relief Committee.

After Monday, April 2, the residue of these moneys (if any) in the hands of the Actors' Relief Committee will revert to the Actors' Fund, to be distributed thereafter in worthy cases of destitution that do not come under the regular rules of the Fund.

LOUIS ALDRICH, Chairman.

"Prompt Side" wrote with his contribution: "I love my brothers and sisters of the stage. I am not playing, but I have a home, so I send my mite."

Ullie Akerstrom and her company contributed $28.

Frank Young, manager of the Craigen-Paulding company, sent $41, the subscription of that organization.

The Felix Morris Comedy company sent $41. Stage Manager Leighton Baker wrote: "Our losses consequent on the burning of the Henrietta Theatre, Columbus, have have placed us all under extraordinary expense, otherwise we would gladly do more. We extend our sympathy to all brother professionals unemployed, and beg of them not to lose hope."

J. E. Dodson, of the Kendal company, sent $10, and wrote: "I am heartily glad to see the fund is progressing so well. It is, indeed, a magnificent subscription for so short a period, and speaks volumes for the kind hearts of the actors and actresses over here."

Annie Irish, also a member of the Kendal company, sent $5.

Augustus Pitou's Mavourneen company, forwarded $22.

"Owing to my wife's illness which has obliged her to give up her engagement with Morrison's Faust company we cannot give the full expression we desire of the great cause for which you labor," wrote Eugene Moore, of The Burglar company. "I enclose $5 from myself and wife. I also send $3 from little Lottie Briscoe, the Editha of The Burglar company, with the assurance that there is more to follow from her."

Little Ethel Day, six years old, of the Melville company, wrote: "I have saved a dollar. Please give it to some little girl that needs it. I have a baby sister at home. I would not like her to be cold or hungry."

A telegram received yesterday from the Merchants' National Bank at Cincinnati, read: "We have issued draft for fifty dollars to D'Arcy Land of the Midnight Sun company, for Actors' Relief Fund."

The Shore Acres company contributed $51.

Mrs. Marie Bates, of The County Fair company, in an appreciative letter on the relief fund sent to THE MIRROR with her subscription, says that last Summer, impressed by the belief that assistance would be needed this Winter by many of the profession, she formed the idea of starting a relief fund, but was dissuaded by friends who thought it could not be properly administered, and that many who might be in need would be deterred from asking it by fear of publicity. She is very happy over the success of the movement.

The Work of Relief.

There was no striking difference in the majority of cases that have come up before the Committee recently. The applicants were all out of employment. Many of them had no money to pay their rent. Others were on the verge of starvation. Each applicant was assisted according to his or her immediate needs. Those who were ill or who had illness in the family were referred to the Actors' Fund, where their respective cases were attended to at once without the necessity of red-tape formalities.

Those who came within the province of the Relief Fund received every sort of assistance from that charitable source—meal tickets or money to procure food, money to pay rent, money to buy coal, money to get clothing. In one instance a pawn ticket was redeemed when a poor fellow divulged the fact that he could not make a presentable appearance before managers because he had pawned his best suit of clothes to get food. He will get a meal ticket each week until he finds work.

A well-known actor, who usually commands a large salary, reluctantly confessed that he had not eaten six "dinners" since Thanksgiving. His pride had led him to conceal his poverty from his friends, and it was only by considerable "coaxing" on the part of a member of the committee who knew of his distress that he was induced to apply for the needed relief.

A German actor who came over here a few months ago explained that he had only played a short engagement, and was in a sad plight, as he had no friends in this country. As he brought a reference from a trustworthy manager, he was given a meal ticket and five dollars for room rent and coal. The donation was so far beyond his expectations that he nearly collapsed at the announcement of his good fortune.

A good proportion of those who received assistance declared they had earned a living on the variety stage, but that owing to hard times they were unable to get anything to do at present. An English variety actor from Lancashire was given a railroad ticket to

Amsterdam, N. Y., where he had friends. A railroad ticket was also secured for a French variety actor who had relatives in Fall River. Another actor was sent to New Orleans where he was sure of an engagement during the Carnival if he could only get there.

The women were as usual helped first. One was struck with the uniform respectability of the actresses who summed up sufficient courage to apply for relief. Some of them were married and had children to look after. Others were penniless on account of having been stranded far away from home. They all received assistance of one kind or another.

In several instances as much as twenty dollars was given in cash. These were cases of a peculiarly pathetic nature. One of them was that of a fine old actor with snow-white hair, who has appeared before the public for the past thirty years. Several old-time actresses whose impecuniosity compels them to lag superfluous on the stage also received substantial aid.

There are now a number of applicants whose impoverished condition demands more than temporary relief, who are receiving a weekly allowance of from five to seven dollars. All of those cases have received thorough examination, and have been favorably passed upon by the committee.

The committee attended to the cases of a great many applicants at last Thursday's meeting. There was the usual distribution of weekly installments to those who had not yet succeeded in obtaining employment, and many new cases received favorable consideration. The committee adopted a new plan to house actors who have no households of their own and are unable to pay room rent. Arrangements were made with the proprietor of a low-priced hotel to furnish rooms at reasonable rates to all persons sent to him by the committee. The landlord is to send all bills for room rent to the committee, who will pay them as soon as they have been approved.

This plan of providing rooms for homeless actors out of employment, together with the liberal distribution of meal tickets, will prevent any member of the profession in New York from lacking food or shelter this Winter. It has the additional advantage of assuring the committee that they have actually provided relief for certain thriftless individuals who might otherwise be tempted to use any money awarded them in an injudicious manner.

As an illustration of the practical benefit derived from the fund apart from the distribution of charitable relief to those who are in need of the daily wants of life, a case may be cited that came up at the meeting last Thursday. A well-dressed actor came before the committee and showed them his ticket to take him to a distant city where he was to fill a good engagement. The manager engaging him took it for granted that he had enough money to provide himself with meals on the way. As he had been out of an engagement for several months he was entirely without money. He asked for five dollars which he wished to return out of his first weeks' salary. The committee were only too glad to help him out.

There were so many applicants at the last two meetings that the work of the sub-committee extended to from three o'clock to half-past six. The members of the committee give their time cheerfully, however, as they feel that they are making a comparatively small sacrifice when they consider the great responsibility with which the contributors to the Actors' Relief Fund have entrusted them.

Over a hundred persons were made "happy" at the last two meetings. After questioning an applicant, and being thoroughly convinced that the case comes within the province of the Relief Fund, Chairman Aldrich usually turns to the applicant with the question: "And what can we do to make you happy?" The Committee generally grants any reasonable request, and the applicants leave with gratitude and good will toward the committee and the fellow members of their profession who have helped them when they were down in the world and filled them with courage to make a new start to help themselves.

Louis Aldrich presided at the meeting of the committee at the Actors' Fund yesterday afternoon. Others present were Joseph Wilks, Archie Cowper, I. A. Washburn, J. J. Spies, and Harley Merry.

The committee was kept busy until past six o'clock examining the cases of distress that came before it. The applicants were mostly men. A few of them were from companies recently stranded, but the great majority were men idle almost all season. They told pitiful stories of privation.

With few exceptions they showed that it was a novelty for them to ask aid, but Mr. Aldrich and others quickly put them at ease.

The committee looks sharply into the statements of those it helps. It realizes that the money given to it to distribute is precious. It has caught a few knaves. One case is of a man that applied two weeks for ten dollars and got it. He came again. A ticket over the B. and O. Railroad to Cincinnati was given to him. It was worth $13.50. He took it at once to a scalper to sell it. But he was overtaken.

Mr. Aldrich will be at the Fund at 1 P. M. to-day (Tuesday) to attend to the Relief Fund. The committee will meet again on Thursday afternoon.

DATES AHEAD.

Received too late for classification.

AFTER THE BALL (R. E. Graham): Cleveland, O., Feb. 5-7, Buffalo, N. Y., 8-10.

BILL NYE AND WILLIAM HAWLEY SMITH (H. B. Thearle, mgr.): Syracuse, N. Y., Feb. 5, Ogdensburg 9, Watertown 10, Ottawa, Ont., 12, Belleville 13, Brantford 14, Toronto 15, Hamilton 16, Niagara Falls, N. Y., 17, Rochester 18, Buffalo 19, Ashland, O., 21, Xenia 22, Maysville, Ky., 23, Nicholasville 24.

CLARA MORRIS: New Orleans, La., Feb. 5-10.

CHARLES FROHMAN'S COMEDIANS: Rochester, N. Y., Feb. 5-7, Philadelphia, Pa., 12-17.

DUFF OPERA: Cleveland, O., Feb. 5-7.

FRANK DANIELS: Kansas City, Mo., Feb. 5-17.

PABLO ROMANI (Alden Benedict, mgr.): Menominee, Mich., Feb. 8, Green Bay, Wis., 9, Antigo 10, Rhinelander 12, Tomahawk 13, Megrill 14, Wausau 15, Grand Rapids 16, Portage 17, Columbus 19, Watertown 20, Waterloo 21, Janesville 24.

FINNIGAN'S BALL (Murray and Mack): Columbia, Mo., Feb. 8, Mexico 9, Bowling Green 10, Centralia, Ill., 13, Olney 14, Washington, Ind., 16, Brazil 17, Indianapolis 19-21.

KATIE EMMETT (Harry Williams, mgr.): Syracuse, N. Y., Feb 5-10.

LEORA LANE (C. C. Showalter, mgr.) Lima, Idaho, Feb. 6, 7 Dillon, Mont., 8-10.

MILTON NOBLES: Clinton, Ia., Feb. 7, Galesburg, Ill., 8 Quincy 10, Kansas City, Mo., 12-17.

POOR GIRLS (T. Henry French, mgr.): Philadelphia, Pa., Feb. 12-17.

PAIR OF KIDS (John I. Magee, mgr.): Beardstown, Ill., Feb. 7, Macomb 8, Fort Madison, Ia., 9, Louisiana, Mo., 10, Fulton 12, Columbia 13, Boonville 14, Lexington 15, Butler 16, Rich Hill 17, Springfield 19, Aurora, Ill., 20.

STILL ALARM: Carthage, Mo., Feb. 7, Joplin 9, Fort Smith, Ark., 10, Little Rock 12, Pine Bluff 13, Hot Springs 14, Shreveport, La., 15, Dallas, Tex., 16, Fort Worth 17, Austin 19, San Antonio 20, Houston 22, Galveston 23, 24.

THE VOODOO (Gus Rothner, mgr.): Trenton, N. J., Feb. 12, Wilmington, Del., 13, Cumberland, Md., 14, Parkersburg, W. Va., 15, Chillicothe, O., 16, Hamilton 17, Cincinnati 18-24.

TRIP TO CHINATOWN (No. 1): Louisville, Ky., Feb. 5-7, Cleveland, O., 8-10, New York city 12—indefinite.

WALKER WHITESIDE (W. F. Henderson, mgr.): Chicago, Ill., Feb. 5-17.

WICKLOW POSTMAN (Eugene O'Rourke) Cleveland, O., Feb. 8-10.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Ashton, M. B.
Andrews, Florine A.
Anderson, Hattie
Aldridge, Ruth
Arditi, Virginia
Andrews, Charles
Aramore, Louis
Ackers, Henry F.
Aborn, Sargent
Averill, Percy
Atherton, Nellie A. B. C.
Allen, Abbie
Adams, Minerva
Abbott, Marion
Aldridge, Bristow
Browning, Ethel
Bell, Lou
Butler, Fay
Brower, Richard
Bell, Marie
Barr, O. H.
Baum, Edgar
Beaman, Genevieve
Bangs, Fred C.
Boucicault, Aubrey
Brooks, F. E.
Brady, J. J.
Bonner, Marjorie
Bertram & Willard
Brandell, Wm.
Butterfield, C. B.
Barry, Eleanor
Bonehill, Bessie
Brashirs, F. H.
Burkhardt, Henry
Bricker, H. Coulter
Brennan, Mathew
Barrison Sisters
Baker, May
Belval, Marie
Behrens, Conrad
Barlow, Harry
Buckler, George
Brennan, Maurice D
Barry, Nagle
Brand, John E.
Black, William
Baker, Mrs. M. E. C.
Bingham, Marie
Baerman, John H.
Bell, Tom
Burroughs, C. H.
Burke, Jas.
Burnett, Mrs. C.
Bigelow, John
Brennan, John H.
Benfield, Mrs. L. S.
Beers, Newton
Bennett, Clarence
Collier, Edmund
Celeste, Lucie
Cavendish, Maude
Cawthorne, Herbert S.
Chesley, H. B.
Crossman, Annie
Crossley, W. F.
Calders, Louise
Cavana, V.
Coggswell, Cath'rine C.
Chick, Mexican
Chapman, Edythe
Cane, Babe
Chisholm, W. H.
Clifton, George
Carbon, Harry
Collin, O. Vincent
Chappelle, W. J.
Campbell, B. F.
Claxton, Kate
Clover, Carol
Curry, Jack
Campbell, Florien
Cassins, Mrs. J. K.
Corey, H. W.
Clearn, J.
Clifton, H. C.
Claxton, Bessie
Cutting, Robert L.
Collier, James
Clarke, Downing
Carnahan, Eulalie
Cutting, Minnie S.
Coulton, Frazier
Dana, Mrs. M. E.
Duxey, H. E.
Delmore and Watson,
Drace, Harry
Dessoir, Julius
Daly, Con
Dudley, Daisy
Davis, Jay C.
Denning, Dorothy
Dickson, Maude
Dana, Kathryn
Doughty, Henry
De Vere, Vera
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